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SOME OF THE NEW ARTISTS AT THE METROPOLITAN DURING THE COMING SEASON



EUROPEAN artists predominate numerically among the newcomers at the Metropolitan Opera House this season. They include Frieda Hempel, a German colorature soprano of high repute; Lucrezia Bori, a young Spanish dramatic soprano; Jacques Urlus, a Wagnerian tenor; Umberto Macnez, an Italian tenor; Willy Buers, a German baritone, and Carl Braun, a German basso. The American contingent will be strengthened by the addition among others of Vera Curtis, soprano; Louise Cox, soprano, and Lila Robeson, contralto. Worthy of special mention, too, is the advent of a distinguished new conductor, Giorgio Polacco.

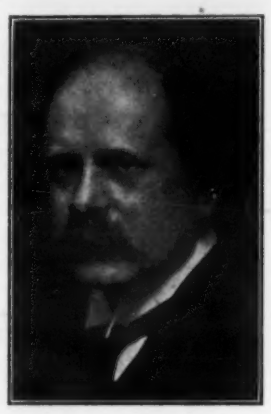
In the group above are shown: 1, Jacques Urlus, as "Siegfried" in "Götterdämmerung"; 2, Lucrezia Bori, as "Marguerite" in "Faust"; 3, Carl Braun; 4, Willy Buers; 5, Louise Cox; 6, Giorgio Polacco; 7, Umberto Macnez; 8, Lila Robeson; 9, Frieda Hempel; 10, Vera Curtis.

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Plea to Composers: Write for To-day and Let To-morrow Care for Itself

By BRUNO HUHN

WITH the beginning of another musical season close upon us and the announcements put forth by publishers and concert-givers of novelties to be produced — orchestral, choral and in the smaller forms—I am tempted to ask the question again that I have often put to myself in listening to new music during the last few years: "Are we always to have this so-called music of the future foisted upon us? Is it necessary that composers of to-day should write for the public of a later age?"



Bruno Huhn

The music of the civilized world has always progressed on purely scientific lines (in this, of course, I include its harmonic structure). This is quite in accord with the progress of the world in all other sciences, and as our daily life has become more complete, the struggle for life more serious than ever, so has our music increased in complexity and seriousness and become ever more taxing to the listener.

I believe that we have now reached the point where much new music is failing entirely in its mission.

If there is one art above all others that is of divine origin, it is music. I believe also that music is intended by Providence either to elevate the mind spiritually or to give deep pleasure by the sheer beauty of its sounds. The large majority of human minds demand melody and nothing more; they cannot grasp more, and *never will*. The small minority, consisting of professional and highly cultured amateur musicians, are the only ones who care even to try to understand music that is almost wholly scientific.

May I say at once that it is far from my intention to decry any *real* progress, but is it not high time that an attempt were made to progress on *melodic* lines? Or can it be true that no progress is possible in that direction? If the fund of original melody is exhausted then steal wholesale from the melodists of former days! Better that than no more melodic simplicity in our new music. This applies as much and more to the song form than to any other.

I am not alone in deprecating the tendency of many of our most earnest and serious-minded composers to put forth music that shows them only impotently *imitative* of such men as Strauss and Debussy, who have said the latest word in scientific and harmonic structure. These weakling imitators fail to realize that they themselves have not the knowledge and the genius that one needs in order to achieve real progress. Consequently we are flooded with songs of no real musical parentage and with no chance for life.

Within my limited knowledge of the last twenty years in the musical world, of thousands of songs published, how many have survived? *Only* such as have their foundation in pure melody. A similar test, though extending over two or three hundred years of the song literature of the entire musical world, discloses a similar result.

The world-famous songwriters who lived long enough ago for us to form a just estimate of their work are represented on almost all the programs of all artists, both great and small. An examination of their songs reveals almost invariably the same characteristics—*melody*, always *melody*. The exceptions are few, and are usually in the case of strongly dramatic poems, which call for unusual musical treatment.

I wish earnestly to appeal to the composers of to-day to write at least occasionally in the idiom of to-day, and leave to-morrow alone till to-morrow comes. The future has already been bountifully provided for by our present day progressivists, like Strauss and Debussy.

Let us assimilate and digest what they have achieved before we try to express ourselves in an idiom not yet natural to us.

FANNING PLEASES BERLIN

Even the Unemotional Critics Are Moved by Baritone's Work

BERLIN, Oct. 1.—Cecil Fanning, the American baritone, who gave a recital last night in the Beethoven Saal, with his accompanist, H. B. Turpin, scored a notable success, even the unemotional Berlin critics being moved to applause. The auditorium was crowded. As the program shows there were several American songs listed and they were much liked:

I. Aria from "Orfeé" (1607), Montverde; Aria from "Richard Coeur de Leon (1784), Grétry; II. "Du bist die Ruh'," "Halt," "Danksagung an den Bach," "Am Feierabend," Schubert; "Der Erlkönig," Loewe; III. "Edward," Loewe; IV. Romance and "Labelle au Bois dormant," Debussy; V. "Aedh Wishes His Beloved Were Dead" (Wm. B. Yeats), Clyde Van-Nuys Fogel; "The Lute Player's House" (The Bard of Dimbovitza), Winthrop L. Rogers; "The Last Leaf" (Oliver Wendell Holmes), Sidney Homer; "The Smuggler's Song" (Rudyard Kipling), Marshall Kernochan; VI. "Eros," Grieg; "Zur Ruh', zur Ruh'," Hugo Wolf; "Teufelslied," Eugen Haile.

Renaud to Sing "Beckmesser" and "Amfortas" in Paris

Although Maurice Renaud, the great French baritone, will disappoint his American admirers through his absence this season he will not, as the Paris *Intransigeant* reported last Spring, retire from the operatic stage. On the contrary, he will have a busy season in Paris, appearing at both the Opéra and the Opéra Comique. One of his parts at the Opéra will be *Beckmesser* in "Meistersinger" and when "Parsifal" has its first Paris production M. Renaud will create the rôle of *Amfortas* in French.

American Pianist to Tour South America

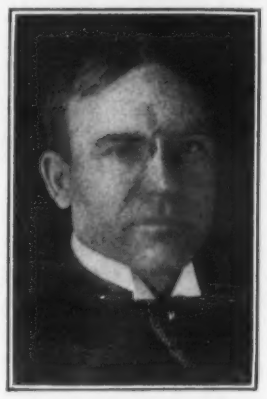
BERLIN, Sept. 21—Clifford Campbell, of Boston, the talented young pianist and pupil of Mme. Stepanoff, is contemplating a South American tournée for the season of 1913-14, as the result of an offer from a prominent manager. Mr. Campbell will appear in concert in numerous German cities this season. H. E.

Sam Franko will give another series of concerts of old music in Berlin this Winter.

Popularizing Grand Opera: Pitfalls to Avoid and Short-Cuts to Success

By W. H. HUMISTON

IN speaking of popularizing grand opera I do not mean making it take the place of ragtime with the unthinking and uncultivated masses. There are "masses" and "masses," however, and that there is a large class of people who appreciate good performances of good music is shown by the immense crowds drawn to Central Park to hear the Volpe Orchestra. But these people cannot afford seats at six dollars each very often. To some extent this opera-loving public is still latent, so to speak, and it may require a little time to develop it. If Hammerstein succeeds in establishing his train of opera houses, and keeps it up long enough he will do a great deal to bring out this latent enthusiasm. Of all good music opera probably makes the most instant appeal to the greater number. But Mr. Hammerstein also hopes, if I have read the reports correctly, to establish symphony concerts to be given occasionally. By symphony concerts he means, I think, orchestral concerts of a high order—not necessarily with a symphony on the program, although a Tschaikowsky symphony might almost be called popular.



W. H. Humiston

I detest the use of the word "educational" in such a connection; it almost always means a long dry program, with almost nothing of real musical value. Mr. Hammerstein himself "fell down" on that word "educational" some years ago and it is to be hoped that he will forget there is such a word. And yet a taste for good music, operatic and otherwise, may be developed very easily if one knows how to do it, as has often been shown by owners of player pianos, who begin with a répertoire of the ephemeral stuff of the day, perhaps mixed in with a few popular classics such as Handel's "Largo," Schubert's "Serenade" or Schumann's "Träumerei"—and gradually acquire a library of the so-called "heavier" music.

Mr. Savage did a good deal to spread a knowledge of good operas by his companies at the Castle Square in Boston and at the American Theater in New York. His later ventures in this line have been devoted entirely to exploiting some one particular opera, and this has the same tendency that the American theatrical system shows—a good deal is heard of a certain play for a season or two and then it drops out of sight.

Work of the Aborns

Since Savage's work in that line the Messrs. Aborn have been practically the only ones in the field. They have kept their heads above water and continued giving opera. Orchestrally, particularly, their performances often leave much to be desired, but it must not be forgotten that everything—art, science, or anything else—must have a money basis, and if an enterprise doesn't more than meet expenses it must perish. Personally, I have little doubt that the Aborns mean to go on with their work, building their artistic edifice slowly, here a little, there a little, until they have a structure that they can point to with pride.

It has been said that the public wants to hear great singers, and doesn't care about the opera itself. This is only a half-truth. The public is such a vast and complicated entity that almost anything may be said of it with some show of truth. But the Aborns do not have any world famous singers and yet people continue to attend their performances. And even a star-cast of the most famous singers in the world cannot "float" a mediocre work. The public prefers to hear its idols in operas which have some musical value. A great cast, with a good conductor, can always fill the Metropolitan in "Tristan und Isolde," but the same cast in "Salammbô" would play to an almost empty house.

There are some "standard" works that make a more immediate appeal to an unsophisticated audience than others. For instance, "Trovatore," with its tunes—and good tunes, too, even if they are crude—makes its appeal before "Die Meistersinger," which is even more full of melody, and of course melody of a much higher kind. But a public which enjoys "Trovatore" will eventually appreciate greater works, if produced in the proper sequence.

Excessive Length of Some Operas

There is another thing which must be considered in this movement to popularize grand opera, and that is the excessive length of nearly all of the standard works. Wagner is not the only sinner in this respect—Auber's "Dumb Girl of Portici," Rossini's "William Tell," Meyerbeer's "Huguenots" are all as long or longer than Wagner's lengthiest. One cannot give up a whole afternoon and evening, with an hour or two between the acts, at ordinary operatic representations, in this country or anywhere else. Personally I believe that no operatic performance, especially "on the road," should last more than three hours, from the beginning of the overture to the final curtain. But the cuts should be made with prayer and fasting—the conductor must study his cuts with as much care as he gives to any other detail, and instead of cutting out three or four big slices he should cut many little ones. "Mutilation of a masterwork," I hear some one say. But the thing *has* to be done and it must be done as well as possible.

I once heard a performance of "Lohengrin" in which *immediately* after the mutual declaration of love (at the beginning of the third act) *Lohengrin* began to reproach *Elsa* for her lack of faith. It has always amazed me that the third act of "Lohengrin" has never been given unbroken until lately. The scene in the bridal chamber can always be done "in one," as they say in vaudeville, and the scene on the banks of the Scheldt, as in the first act, may be set behind it, necessitating only a fraction of a minute for the change. Thus another quarter of an hour may be saved.

Following Stage Directions

Another detail which may be mentioned in this connection is the necessity for clearness. This means not only singing in English in a good translation (I want to emphasize that word "good" very strongly, otherwise it had better be done in Esperanto) and a subordinating of the orchestra to the singer, but an elimination of senseless traditions which have grown up in the course of time. To mention a particular instance, Wagner lays great stress not only in the stage direction but in the textbook before and afterward, on the fact that *Lohengrin's* victory over *Telramund* should have no suspicion of magic. But what do we see usually? *Lohengrin* raises his sword—*Telramund* drops from no apparent cause. Happening to mention this once to a very good baritone who has sung *Telramund* a number of times, "Oh, well," said he, "that's tradition." As if that were an excuse! If I were asked an easy recipe for greatness as an interpreter I should say, "Do exactly what the composer tells you to do." Maurel, as *Telramund*, compelled his *Lohengrin* to vanquish him by physical force, and this attention to detail is one of the things that made Maurel great.

And Wagner is prolific in his suggestions as to the interpretation of his works; his directions in the score are not only unusually thorough, but his letters and writings are full of hints. He even went so far as to write a pamphlet "On the Performance of 'Tannhäuser'" and a shorter one on the "Flying Dutchman." One of his maxims—a general one, to be sure—is followed by about one conductor in ten. "Gentlemen, I beg you," he said to the orchestra on one occasion, "do not take my fortissimo too seriously; where you see '*ff*' make a '*fp*' of it, and for '*piano*' play '*pianissimo*.' Remember how many of you there are down there against the one poor single human throat up here alone on the stage!"

Curtailing the Orchestra

It often becomes necessary, from motives of economy, to curtail the orchestra. If this is done carefully enough, well and good, but usually it merely means a little of what orchestral players call "cueing in." In the tutti passages there is no recasting of the wind parts for the smaller body of players; the result is that the score sounds moth eaten, as it were. A master of orchestration like Wagner uses his wind instruments in groups for color—in *piano* passages as well as *forte*. Naturally this orchestral color must be changed if one has two horns instead of four, one trombone instead of three or four. But much can be done with the coöperation of good orchestral players, for a trumpet may be made to sound like a horn by a simple trick, and a horn may be made to sound something like a trombone by not inserting the hand so far into the bell as is usual in ordinary horn playing. It is this insertion of the hand that has much to do with the peculiar quality of the horn, as is well known. But all this must be done with care, and for a few performances most managers cannot afford this expense. But they do not have the necessary men to play the original scoring, so the result is that the score sounds ragged and noisy even with good players.

So much has been said lately on the subject of grand opera in English that it hardly seems necessary here to say more than a few words. There are some operas—"Trovatore," for instance—where it makes very little difference whether the words are understood or not. In a colorature aria, for example, *all* consonants are in the way. But in a Wagner opera, or in Mozart (except in the "Magic Flute") or in the later Verdi, the words are important, nay absolutely necessary to an understanding of the work. And a work not understood is not enjoyed. A conductor should be not only familiar with the original language of the opera he is conducting, but *educated* in the language in which it is being sung. Having the authoritative knowledge to begin with, he should be empowered to insist on a particular translation to be used—the best one of course—and if he can suggest improvements here and there, so much the better. Miss Yvonne de Tréville, who was perhaps the brightest star in Savage's constellation of grand opera in English at the American Theater, is an accomplished linguist and she often made notable improvements in the translation of her own part. But I noticed that the *Magdalena* (in "The Mastersingers") stuck to the Corder translation of "Komm', Evchen, komm', wir müssen fort"—"Come, Eva, come, we ought to trot." There are now in existence good translations, if not ideal, of nearly all the Wagner operas, so there is no excuse for singing Wagner in a bad translation. Most other works are less fortunate, but much may be done by comparing existing translations and employing knowledge and care.

Geraldine Farrar in Good Health

"Let nobody waste any sympathy on me because of the state of my health," writes Geraldine Farrar, from Munich, in a letter to a New York friend. Miss Farrar says that she has never felt better and that the restfulness of Munich has done much for her. She will sail for New York on the *Kronprinz Wilhelm* on October 30.

ART OF "BEL CANTO" NOT DISAPPEARING AND NEVER WILL, SAYS MME. GADSKI

Think How Much It Is Needed to Sing Wagner!—Colorature Singing Merely a Branch of "Bel Canto," Not the Whole of it, She Declares—A Question of Pure "Legato"

ASSUREDLY the gods have looked with graciousness and good favor upon Mme. Gadski. They have done so, not only by making of her the great artist that she is, but in so directing the course and circumstances of her life that, if she so desires, she can undergo successfully the ordeal of an interview without opening her lips or, indeed, without even being on hand. The solution to this paradoxical mystery is the fact that her husband, the distinguished and entertaining Herr Tauscher, is her intellectual *alter ego*. What Mme. Gadski believes in questions of art and artists, Herr Tauscher also professes. And *vice versa!* Her opinions are to his as his are to hers—if family ideas may thus be expressed in terms of a proportion. Mme. Gadski's notions of tone production are Herr Tauscher's, while Herr Tauscher's views of an operatic conductor's duties are likewise Mme. Gadski's. One mind does duty for the other, while either serves for both. This process of mental co-ordination has never known a hitch in its serene functionings.

And so it came to pass that when a representative of MUSICAL AMERICA visited the soprano in her apartments at the St. Regis one afternoon last week a considerable portion of Mme. Gadski's ideas was transmitted by her husband. The singer was face to face with the prospect of a two-months' concert tour, from the beginning of which only a couple of days separated her. There were, consequently, various matters to be attended to, her manager to be consulted, railway accommodations to be spoken for, questions of luggage to be settled. And so, though Madame said as much on her own account as circumstances permitted, her husband came to the rescue whenever his services could be of material assistance.

Nor must one forget Miss *Lotte*, the prima donna's charming and accomplished young daughter. Miss Lotte is a force to be reckoned with in the Gadski household. She fulfills the functions of secretary to her mother, and there is a distinctly managerial streak in her nature. Miss Lotte determines exactly what photographs of her mother may be given to the press at a given time, and if she has reasons to refuse any particular one the prayers and supplications of a whole army of newspapermen would not avail to alter her decree established. Some exceptionally beautiful pictures of Mme. Gadski were made in Berlin this Summer. But Miss Lotte has reasons for keeping the best of them until later on and then—but no, wait until you see them for yourself.

In one of the morning papers of that very day the soprano had made an epistolary proclamation of her thoughts on the art of song as inspired by certain statements of Mme. Sembrich a few days earlier. The topic, obviously enough, quickly became the theme of conversation. In consequence of the perfect communion of ideas between the singer and her husband, there is little use in specifying which of the succeeding remarks emanated from her and which from him.

Bel Canto and Colorature

"Mme. Sembrich seems to imply that *bel canto* and colorature are one and the same thing," said the singer. "The fact is that the second is but a branch of the first. *Bel canto* means just as much pure, finished *legato* singing. And the world has come to prefer this type of it. Just see how old florid operas like 'Lucia' have lost their popularity and their power to fascinate and interest unless there is a colorature singer of the most finished type—a singer like Mme. Sembrich herself—to sing them. But *bel canto* in its broadest meaning is an art which not only is not retrograding, but will never be lost. The principles governing good singing are the same in all ages. Think how much *bel canto* is needed to sing Wagner! Those persons whom one hears 'declaiming' his music are simply acting altogether contrary to his intentions. Wagner said his vocal parts should be sung, and the reason that he had trouble in making the singers of his time do so was only because they were not familiar with his new style.

"The modern composers—as Strauss in 'Elektra,' Dukas in 'Ariane et Barbe-bleue'—have degraded the voice to the level of one of the instruments of the orchestra. They have tried to go further than Wagner and they have produced something quite ridiculous as far as the singer is concerned. People expect to hear operas *sung*. These new works not only offer the singer a task entirely ungrateful to them and unattractive to the audience, but something distinctly harmful. It is getting to be so that I hear people saying that singing will cease to be an element in opera and that the lyric drama will turn into something that is merely spoken drama with a very elaborate orchestral accompaniment illustrating the action in all its details. In other words, there will no longer be such a thing as opera. Such ideas are, to my mind, absurd. Opera will always continue to exist and people will always want to hear beautiful singing.



Mme. Gadski, with her Daughter, Lotte, at Zoppot, Germany, in Their Automobile That Won First Prize at the Zoppot Floral Parade Last Summer

"Now, some people have a foolish way of arguing that because great composers of the past have been accused of spoiling the voice, and because the error of the accusation has subsequently been admitted, the same will be true of the charges against composers who are writing to-day. Another error! Wagner, you see, intended that the orchestra in his operas should be placed under the stage, and partly covered over so that every tone and every syllable of the singer might carry over it. Outside of Bayreuth they put the orchestra on a level with the singers, just as they would in a Mozart opera. But if the singers cannot always make themselves heard you must not blame Wagner. He never intended to have matters arranged in this way. But Strauss and others to-day do not lower their orchestra and are not careful to moderate their orchestral dynamics for the artist. If, now, the singer does not force her tones she cannot make herself heard. And to force the voice means disaster.

When the Conductor Is at Fault

"If you hear a Wagner opera in which those on the stage have trouble to get their voices across the orchestra the fault is the conductor's. A *forte*, for instance, is a different thing to many *kapellmeisters*. Some make a hopeless noise of it. If ever at a rehearsal I notice that the conductor is driving the orchestra too strongly for me I just stop singing. Lilli Lehmann did exactly the same thing, and when a conductor would stop to find out what was the matter with her she would only answer that she did not intend to injure her voice and that she did not purpose to allow him to make her do so. And so I claim that if the modern operas are so constructed that their composers force the artists to strain their tones they cannot expect to survive. In a sense, I am an artistic suffragist—I believe in something like equality between singer and instrumentalists."

In the course of this discussion Mr. Tauscher decided that he wished his afternoon coffee, and Mme. Gadski concluded the same on her own behalf. Whereupon the necessary adjuncts to an impromptu *Kaffeeklatsch* made their appearance and the party of six took places at a rolling table, the singer officiating as hostess. Temporarily questions of art were set aside, for someone ventured to broach the subject of politics and, having mentioned the expression "Bull Moose," was obliged to grant the singer an explanation of what the thing really meant and why it meant it. All of which, happily, did not impress her very deeply, for she lives in more or less complacent indifference to politics and, as a result, the main topic under consideration did not languish for long.



Mme. Gadski with "Grane" in "Die Walküre"

"When I say that *bel canto* is not confined to florid singing alone, I mean to have it understood that Wagner requires a full command of it. The love duo in 'Tristan' is a perfect example of a passage requiring consummate *legato*. So is Brünnhilde's 'Welches Unhold's List liegt hier verholen?' in the second act of 'Götterdämmerung.' Perhaps in the great stress and passion of the scene of the oath on the spear the violence of one's dramatic impulse may mar the smoothness of a tone or two. But that is something that one can excuse just as one can a scratching sound in the performance of a great violinist owing to a momentary forcing or sudden slip of the bow. One can be a perfectly convincing actress in opera without having it affect the quality of one's singing. Naturally, acting for an opera singer is far more exacting than for the speaking actor or actress. The latter can be doing something or other the entire time. The former has to govern himself by the progress of the music.

"I, myself, am one of those who do not reason out and devise effects beforehand. The emotion, the impulse of the moment, determines for the greater part what I do. I cannot act at rehearsals, without scenery and in my street clothes. I sing, of course, and I think—think very hard. That is what makes rehearsals so very exhausting for me."

Singers Who Lack the Divine Fire

And then this phase of the subject was suddenly dropped when Mme. Gadski (and her husband, of course), was asked what would best be done with those singers who, gifted with beautiful voices and proper training, were still unable to rise to the highest rank because of a lack of magnetism and temperamental fascinations.

"They may as well resign themselves to the fact that they can never take their places among those chosen few who have risen to supreme distinction, and this no matter how earnest and sincere their strivings. It is their misfortune, not their fault," said Herr Tauscher, while Mme. Gadski indicated her approval. "And my advice to such," he continued, "would be to find a place for themselves in one of the operas of the secondary cities of Germany, and to remain there. In such places they can get the attention and reward that their best qualities deserve. But to try to scale to a more ambitious level than this would be a forlorn hope. A great musician requires two-thirds of art and one-third of the baffling and indefinable quality which we call 'divine fire,' which we feel but cannot explain. But this one-third is what distinguishes greatness from mere goodness."

To the truth of which Mme. Gadski assented.

H. F. P.

Record-Breaking Caruso Prices in Berlin

BERLIN, Oct. 5.—Orchestra seats for Caruso's three-night engagement at the Royal Opera, which begins Monday with "Carmen," are selling at an advance of from 100 to 200 per cent. over box office prices, the average price exacted by speculators being $20 to $25. Marguerita Sylva, who has been singing with success at several German opera houses, will be the Monday night *Carmen*. Caruso sang at Stuttgart this week and after the performance was decorated with the Gold Medal for Art by King William of Würtemberg.

Mme. de Cisneros to Sing in Esperanto

PHILADELPHIA, Oct. 6.—Mme. Eleanora de Cisneros, the contralto of the Chicago-Philadelphia Opera Company, who has just concluded her tour of Australia, has taken up Esperanto as a language for song, according to reports received here. Mme. de Cisneros says there is no reason why Esperanto should not be used instead of Italian and thinks that it will be far more intelligible. She believes that the public will learn to like the innovation. She has had several of her best concert numbers translated into Esperanto.

George Fergusson Sought for American Tour

BERLIN, Sept. 21—George Fergusson, the prominent American baritone and vocal teacher, has received an offer to tour America in the Spring of 1912-13 through a leading American manager. Mr. Fergusson has not yet decided to accept the offer, as his European engagements extend over the proposed period and he may not be able to cancel them in time to undertake the American tour.

H. E.

New York Appearance for Titta Ruffo Likely

Although it has been announced that Titta Ruffo, the famous baritone who has been engaged for this season by the Chicago-Philadelphia Opera Company, will not sing in New York during this engagement, it is now stated that he will undoubtedly make at least one appearance at the Metropolitan. He will probably sing the title rôle in Thomas's "Hamlet."

Spiering Conducts Blüthner Orchestra in Berlin

BERLIN, Oct. 3.—Theodore Spiering, the former New York Philharmonic concertmaster, conducted his first symphony concert with the Blüthner Orchestra last night and won the warm approbation of his audience and critics.

Conductor Stransky Sails

BERLIN, Oct. 5.—Conductor Josef Stransky, of the New York Philharmonic Orchestra, will leave here for America on October 15. In the meantime he will conduct concerts at Prague, October 10, and Dresden, October 11. These will be his only professional engagements in Europe.

THE MOST VITAL FUNCTION OF MUSIC CRITICISM

By HERBERT F. PEYSER

THE validity of his profession is a matter which the music critic has freely and frequently been called upon to defend. Repeatedly have its *raison d'être* been questioned, its pretensions assailed, its utility repudiated, its influence gainsaid and its impotence proclaimed even by those more than superficially acquainted with its workings. Serious and numerous have been the charges brought against it and so amazingly have many of these charges been substantiated by fact as to seem practically irrefutable. The query "Why the music critic?" or "To what ultimate advantage is music criticism?" is one that has time and again been propounded in all seriousness. The number of those who accept the verdicts of newspapers as the weighty pronouncements of a supremely authoritative institution, as a sort of proclamation of infallibility that must perforce be respected, is, of course, by no means inconsiderable. But it may distinctly be doubted if it is as large as it is popularly supposed to be. Confidence in music criticism is rather inversely proportioned to the musical cultivation of a community.



—Photo by Mishkin
Herbert F. Peyser

The attitude of creative and interpretative musicians towards criticism, their notions of its legitimacy and the extent of its usefulness can naturally not be made to crystallize into a verdict of satisfying uniformity. Individual ideals are vastly at variance, often diametrically opposed, and unsatisfactory generalizations only are obtainable from the conglomerate mass of diversified opinion. There are to be found multitudes who take pleasure in impressing upon the world the fact that they have no regard whatever for critical decisions, that they abstain religiously even from the merest glance at the notices their performances have evoked since they can perceive in the demeanor of their audiences indisputable evidence of their triumph or their failure. Unfortunately one is often constrained to be ungallant, to impugn the veracity of fully three-fourths of these worthy persons by observing that they do nothing of the kind. It is frequently possible to furnish substantial proof that some of those most ardent in their pretended abstemiousness never fail to hold clandestine *tête-à-têtes* with every morning and evening paper published. Others there are who see to it that their notices are carefully edited and pruned of all disagreeable suggestion by devoted hands before being placed in their own. A third type will accept the most laudatory phrases as a matter of course and yet fly into a fury if such comments be spiced with a word of censure. One of the most noted sopranos at the Metropolitan Opera House remarked last Winter that there was not an artist alive who was insensible to criticism whether he disapproved of its conclusions in a particular instance or denied its validity in general. Those who are willingly amenable to critical reproof and who undertake at least a practical test of suggestions comprise a distinct minority.

It has become a good deal of a truism to proclaim that criticism should be "constructive," that it should lay its insistence and stress on points of merit, beauty, worth, lay them bare to the attention of the world, illumine and explain them; that it should admonish deficiencies and shortcomings in a kindly, paternal spirit so as to elevate the taste of their perpetrator and forestall their recurrence. Such, in substance, was Matthew Arnold's ideal of criticism, and such Schumann's conception of the music critic's holiest duty.

An Expression of Individual Preference

The obvious desirability of this manner of criticism is apparent on the face of it. But one is constrained to admit that its value is at times greater theoretically than in practice. How convince a composer or a performer of the flaws of his achievement when he, in full seriousness, cannot recognize them as such? How, by exalting beauties over defects, convey to the world the true nature of a product in which weaknesses immensely outnumber and counterbalance virtues? But, more than either of these, how induce a body of critics to agree decisively on what constitutes beauty and worth? Criticism is an expression of individual preference delivered by one equipped with a broad knowledge of technical and æsthetic *minutiæ* of the art. How, then, stand sponsor for the beautiful to general satisfaction when beauty is so relative an element, one so largely determined by individual liking? And so the critic to whom the music of Brahms is temperamentally uncongenial should reprove that composer for those very qualities which apotheosize him in the estimation of the Brahmsite; while, conversely, the anti-Lisztite should condemn Liszt for those very elements upon which Lisztites base their faith and admiration! And because the overtone harmonies of Debussy impinge unpleasantly on the ears of one, or two, or ten or twenty critics, does it therefore follow that the music of Debussy must be regarded as unbeautiful, as something to be generally shunned and anathematized? Or is the reverse of this true? The critic, it is said, should aim to train and guide the tastes of the public to a loftier æsthetic level. Yet how shall the public learn infallibly from instructors likely to disagree radically on salient points of its education?

Why, then, music criticism? Why the persistence of an institution whose exponents are so often and so emphatically unable to agree among themselves upon what course should be taken by the art whose highest ideals they profess to uphold? The history of music is replete with instances of the utter futility of their efforts in attempting to oppose what seemed to them detrimental to the greatest and noblest according to their perceptions of greatness and nobility. Schumann, indeed, went so far as to declare that all critics were behind the times—and hence useless—unless they were creative. But the creative critic, on his side, has only too frequently made an inglorious exhibition of himself—witness Schumann and Berlioz in their estimates of Wagner.

The primary usefulness of the music critic lies in his success in directing the attention of humanity to some new creative or reproductive power. Even his opposition, if sufficiently acrimonious and prolonged, may accomplish this purpose as effectively as his good will. The progress of the Wagnerian movement was undoubtedly held in check for many years by the frantic resistance of the critical fraternity. But was it not the very acerbity of their denunciations that brought Wagner much of the notoriety which he had attained even before the popular mind had been fully made up as to the full measure of his artistic stature?

If the musician is the bearer of a message of true account humanity may be depended upon ultimately to receive him with all the deference due to its import. And the critic's function is that of a mediator, of one deputed to perform the ceremonies of introduction. If he has misplaced his confidence the public will reject what he has offered it of its own accord. As Henry Davison has said in the "Memoirs" of his father, the once famous London critic, J. W. Davison, "though merit is self-luminous, its recognition may be hastened or indefinitely retarded by the man on the look-out." The "man on the look-out" can help to make but he can never completely mar when merit of a high order is concerned. Critics have started composers or interpretative artists on the road to unconditional acceptance. They have never succeeded by their own unaided efforts in keeping him on it.

NO PLACE TO-DAY FOR MUSICAL MEDIOCRITY

By A. WALTER KRAMER

"WHAT shall I do?" That oft-heard query, familiar as the cry of the persecuted heroine in the ten-cent melodrama, with the accent on the *shall,* is equally familiar as the plaint of the conservatory-stamped embryo-artist.



—Photo by Mishkin
A. Walter Kramer

And what should anyone who has been stamped "approved" by a teacher of music or a musical institution wish to do? Do those of us who have had an academic education make it our aim to employ anyone of the numerous subjects studied as a means of livelihood? To be sure they constitute, taken as a whole, a valuable help toward general routine, but specifically we use none of them for a gain and are content to put them in our storehouse as a cultural acquisition. And why not the same for music?

The cry of young artists—let us stretch a point in using the appellation—grows more pitiable each year. It is almost a fungus growth, this new addition which springs up with almost unbelievable rapidity. Singers, male and female; violinists, male and female—even 'cellists appear on the musical horizon each half-year and beg you to tell them how they may market their musical wares. And when they are told that there is no demand for them, they cannot comprehend the all-oppressive cruelty of mankind at not welcoming them with open arms and lauding their very often mediocre gifts to the skies. They have forgotten that the world has no high place to-day in this modern civilization for any but the greatest!

Then, too, in their studies they have frequently been encouraged by deceiving teachers and flattering friends. But have their parents, who only too often have deprived themselves of almost the barest necessities of life to pay for their tuition, considered how they shall sell the finished product when the hallmark of a teacher had been placed thereon? No, it is a headlong, improvident leap which these good folk take, heedless of the future, wrapped up in the talent of a favorite son or daughter.

America is not far behind other nations in producing artists to-day. Those who have come to the fore, artists like Mme. Zeisler, the brilliant pianist; Maud Powell, the distinguished violinist; MacDowell, Parker, Chadwick, Huss, Foote, Bartlett and Nevin, composers who have made names for themselves, were not sent to study without having an accounting of their gifts taken. They had the necessary talent; they studied with persistence and they consequently won for themselves that most coveted of all abstract things in the universe—fame.

There is a law of human existence, which applies with equal effect to business, art, science and what not. It is that "essence of experience" which has come down to us, which tells that there is no value in unmarketable goods. Eighty per cent. of the oppressed souls who supplicate us with their laments are the possessors of unmarketable talent. Talents they may be, but nevertheless unmarketable, for to-day there is demanded not proficiency in one's art, but proficiency plus individuality or personality. Too rarely have we the combination of these gifts. A fine voice is no rarity; intelligence is likewise common enough. The fact that there are few great artists is due to one thing alone, namely, that the person in whom intelligence is seated is rarely blessed with a voice and *vice versa.* Personality is possessed by few and the lack of it has hindered many a well-equipped artist from attaining success.

The future for the player of mediocrity is *nil.* He had better turn his activity in another direction. Henry T. Finck wrote about this very matter in his entertaining column in the New York *Post* recently. As a Wagnerite and gastronome—strange combination—his words carry weight. In discussing the plans of the Berlin concert-managers to give minor musical artists a hearing he stated that "the world does not want minor artists." He went further and asked why some of these aspirants for the honors of the concert-platform did not turn to cooking, which he holds to be a much more honorable means of gaining a sustenance than bad singing or playing.

Harsh as this may seem on first thought it looms up as reasonable, and more and more so as one ponders over it. Mr. Finck is right. He has studied the situation for many years and is guided in his statements by a number of decades of practical experience and by living in the midst of American musical activity since the days of Seidl to the present time. However, there is always the chance of a mistake, and perhaps, in view of his injunction to minor artists to turn to the delicate culinary art, had Mr. Finck been Schumann, when Brahms brought him his early compositions, he might have said to him: "My boy, you will make a good cook! Your talent for composition is but mediocre."

PIANIST LHÉVINNE IN VACATION TIME



Josef Lhévinne, the Russian Pianist, at Wannsee, Near Berlin

Near the great city of Berlin lies Wannsee, a little village so charmingly situated that Summer visitors to the German capital make sure to visit it. Here Josef Lhévinne, the Russian pianist, makes his home, and is shown in the accompanying picture at his favorite pastime of fishing. Lhévinne is one of those artists who in their leisure moments relax completely and give themselves entirely to whatever amusement or sport they happen to be engaged in.

Persinger on Way to New York

BERLIN, Oct. 5.—Louis Persinger, the young American violinist, sailed to-day for New York from Rotterdam to make his first tour of his own country. Just before his departure from Berlin he played by special invitation at the Kaiser Wilhelm Memorial Church, with the Emperor's organist, Professor Fischer, as his accompanist.

Predicts Success in Concert for Mme. Frieda Hempel

F. C. Coppicus, secretary to Signor Gatti-Casazza and head of the concert department of the Metropolitan Opera House, will again arrange for the concert appearances of the artists connected with that institution. Mr. Coppicus expresses the belief that Mme. Frieda Hempel, the new soprano, will be an especial favorite in concert circles this season.

Mme. Rider-Kelsey Scores in Toledo

TOLEDO, Ohio, Oct. 5.—Corinne Rider-Kelsey has proved a tremendous drawing card at her local recital. The entire number of reserved seats was sold out for both her performances. This is the only time this has happened during entire series of twelve concerts given by the Toledo Industrial Exposition, held in this city beginning September 26 and continuing until to-day.

She justified the interest shown in her by singing wonderfully. K. R. B.

"Conchita" to Be Sung in New York

Zandonai's opera, "Conchita," is to be sung late this season in New York, according to arrangements made by Andreas Dippel, of the Chicago-Philadelphia Opera Company. Mme. Tarquinia Tarquini, who originated the leading rôle in London, and who likewise created it in this country last week in San Francisco, will be heard in the production that comes to New York.

More "Messiah" Engagements for Christine Miller

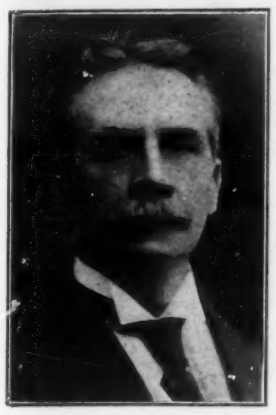
For the second consecutive season Christine Miller has been engaged by the Philadelphia Choral Society for the "Messiah" to be given December 30. The Oberlin, Ohio, Musical Union and the Evanston, Ill., Musical Club have also secured the services of Miss Miller for this Christmas Oratorio on December 10 and 19, respectively. As before announced, Miss Miller sings the "Messiah" for the third consecutive season with the New York Oratorio Society December 26 and 28.

WORCESTER REAPS RICH HARVEST OF SONG IN ITS GREAT ANNUAL FESTIVAL

Inspiring Performances of "Hora Novissima" and "Ruth" the Chief Events in Five Memorable Concerts—Dr. Mees's Fine Chorus Outdoes Itself

WORCESTER, Mass., Oct. 4.

HARVEST time! And we went to the festival through the brown fields of New England, past the piled-up golden pumpkins beside barn doors and the heaped-up apples in leaf-strewn orchards. We glimpsed a ruddy boy wheeling his barrowful of turnips past the brindled cow, who watched complacently the storing of her Winter fodder—past all this gathering by those who had reaped, and then—the gathering into the city of the artists and the throng, and the production of that biblical idyll of the fields—"Ruth!" "Ruth," with Mme. Homer for *Naomi*.



Dr. Arthur Mees, Conductor Worcester Festival

With what true feeling for the eternal fitness of things did Dr. Mees arrange his program. To begin with, a hymn of thanksgiving and praise, Verdi's "Te Deum," expressing for us all, farmers and we who live by them, alike, that which we should all feel; then the "Hora Novissima," bidding us remember that the true reaping must be in the next life, not in this, "In the land of true delight," followed by "Ruth," the story of the far away, long ago fields of Jerusalem, in which Georg Schumann has told in new forms, and new and realistic presentation in tones, the story of old, old passions. And for the closing number Elgar's "Caractacus" encouraging us—

"On—tho' the world desert you,
On—so the cause be right."

with all of Elgar's power of uplift.

Why should one go into detail as to the way the chorus sang these? It is the greatest chorus, unless we except the Toronto, which is smaller and quite unique, and it is led by one of the first choral conductors in the country; it has the aid of the best solo singers in and about Worcester, and is managed by a body of men who are enthusiasts. There is the finest and truest respect and admiration felt by the chorus for its director, and by him a sincere appreciation of the work that the chorus is doing. These are the things that make for excellence, which made this the greatest Worcester Festival yet.



Alma Gluck, with Two of Her Most Sincere Admirers in Worcester

The Assisting Artists

Dr. Mees had for the concerts as fine a group of assisting artists as one could meet, to say nothing of listening to. Splendid women, and such fine, wholesome, altogether admirable young men. *Naomi* sings to *Ruth*, "Where much wisdom is there is much sorrow; and whoso increaseth knowledge increaseth sorrow." Yet if this be so, these artists, who certainly have "much knowledge," have learned to keep their sorrow deeply hidden, and to make merry and give much joy to others.



Worcester Festival Soloists. Left to Right: Clifford Cairns, Horatio Connell, Mrs. Caroline Hudson-Alexander, Lambert Murphy and Margaret Keyes



Gustav Strube, Associate Conductor; Irma Seydel, Violinist, Formerly His Pupil, Mrs. Seydel and Mrs. Paul Sutorius, Artist Manager

For never was the festival spirit more in evidence than at this one. In the hall, on the streets, at the hotels, wherever one met them, always one found gay good spirits and the festive air. See Miss Gluck with the two pickaninnies with whom she has made friends, and who, with the most gracious manner in the world, gave her permission to have the honor of being photographed with them. Always charming as her own voice, always as lovely off the stage as on, a perfect *Louise* when singing the aria, a happy songster when she was singing "The Gentle Lark," in which she scored her greatest success. It seemed as though she and Mr. Brooks's flute had gone on a lark together, and she ended by bubbling over with laughter. The audience could not get enough of her, and at the artist night demanded encores, two of them. "Her voice is like those we used to hear 'way back in the seventies," said old Leander Soule, venerable festival-goer; "she reminds me of Henrietta Beebee, the queen of English song."

Miss Keyes, who sang the contralto rôle in "Hora Novissima" so beautifully, and who is to be with the Chicago Opera Company this Winter, talked enthusiastically of this work which she is just now entering upon. Mr. Wheeler and Mr. Werrenrath are two typical festival favorites. Mr. Werrenrath is the son of a festival favorite and carries in his pocket the photograph of a fourteen-months-old son who promises to be "third and best of all the line." These are the four who sang with the chorus the first night, Wednesday, October 2:

Verdi's "Te Deum," Chorus and Orchestra; Parker's "Hora Novissima," soprano, Alma Gluck; alto, Margaret Keyes; tenor, William Wheeler; bass, Reinald Werrenrath; chorus and orchestra, Arthur Mees, conductor.

A Symphony Concert

The second was a symphony concert given Thursday afternoon, with Miss Keyes and Irma Seydel for soloists. Miss Seydel possesses a very admirable technic acquired under Strube and Loeffler. One of the prettiest incidents of the festival was her encore when she stood up beside Mr. Schuecker's harp and played the Chopin Nocturne in E Flat. Her rendering of the famous trill at the end was really masterly, and her purity and sweetness both of tone and character appeal as much to her audience as does her virtuosity. This was the program:

Brahms, Symphony No. 2, in D Major; Vieuxtemps, Concerto for Violin, No. 4, in D Minor, Miss Seydel; Gluck, Aria "Che faro," from "Orfeo ed Eurydice," Miss Keyes; Enesco, Suite, Op. 9, Arthur Mees, Gustav Strube, conductors.

The came the climax "Ruth." Mrs. Hudson-Alexander's big voice, with its free delivery and violin-like quality, made a very lovely thing of the soprano part. Her phrasing was especially notable. Mr. Connell's singing of the difficult part of *Boaz* was that of a master. Although a Philadelphian, he was educated abroad and returned to America only two years ago. In this short time he has sung with every large orchestra in the country excepting one, and has scored many successes at festivals.

An Incomparable "Naomi"

Then there was *Naomi*, the incomparable; we had her at the very beginning. From the first note the tragic force of this woman made itself manifest, and those who listened, by whomever they may hereafter hear *Naomi* sung, can never forget the greatness of Mme. Homer on this night.

The chorus was wonderful in "Ruth," in the Harvest Field with its lilt and infectious rhythm, the Chorus of Peasants—all. The cast was as follows: *Naomi*, Mme. Louise Homer; *Ruth*, Mrs. Caroline Hudson-Alexander; *Boaz*, Horatio Connell; *A Priest*, Reinald Werrenrath; Arthur Mees, conductor.

Friday afternoon brought another symphony concert, with the admirable singing of Josephine Knight, who is teacher as well as singer. Worcester is her birthplace. She has here also a class of pupils to whom she comes from Boston each week, and who showered her with flowers after "Il est Doux."

The other soloist was Mme. Mérö, the Hungarian pianist, the "something different" in the pianist world that we are always ready to welcome. She is indeed "of the time," for she has been entirely taught, trained and influenced by woman, and no one can find in her playing anything of weakness. It is strong, but with womanly strength. She displays the traditional virility, fire and "go" of the Hungarian. She was recalled many times after her concerto. The program for Friday afternoon was as follows:



Reginald Werrenrath

Beethoven, Overture "Egmont"; Tschaikowsky, Piano Concerto, No. 2, in G Major, Mme. Yolanda Mérö; Wallace, "Villon," Symphonic Poem, No. 6; Massenet, "Il est Doux," from Hérodiade, Miss Knight; Wagner, Overture to "The Flying Dutchman," Arthur Mees and Gustav Strube, conductors.

"Artists' Night"

The last night is always "Artists' Night." Mme. Homer and Miss Gluck gave of their charm generously, and Lambert Murphy was at his best. He sang for an encore "In the Time of Roses," and delighted in his usual way. Mr. Schuecker showed us how Debussy was on the harp, and played another accompaniment. The chorus sang the final number, Dr. Mees gave us a smiling farewell, and the festival was over. The Friday night program:

Smetana, Overture to "The Bartered Bride," Massenet, "Voir Grisélidis," from Grisélidis," Lambert Murphy; a. Charpentier, "Depuis le jour," from "Louise"; b. Bishop, "Lo! here the gentle lark," Alma Gluck; Stock, Symphonic Waltz; Meyerbeer, "Oh, prètres" from "Le Prophète," Mme. Louise Homer; Debussy, Dances, with solo harp by Heinrich Schuecker; Meyerbeer, "O Paradis" from "L'Africaine," Mr. Murphy; Mozart, "L'amerò" from "Il Re Pastore," Miss Gluck; Lalo Rhapsodie in A Major; Verdi, "O Don Fatale," from "Don Carlos," Mme. Homer; Elgar, Final Chorus, from "Caractacus," Festival Chorus and orchestra.

Vocal and Instrumental Soloists Lend Glory to Dr. Mees's Admirably Arranged Programs—Festival Spirit Animates Every Performance

Noted Musicians at the Festival

When Walter J. Clemson, president of the American Guild of Organists, was asked in the lobby on the first night, "What is it that brings you to this festival year after year?" he thought a minute and replied, "I think that first of all it is the memory of Carl Zerrahn that draws me back here. The Festival meant much to me in those years, when I was young. And then, if you want a last reason for my coming, I am much interested in the work of Dr. Mees."



Mme. Yolanda Mérö, the Pianist, and Josephine Knight, the Soprano, Soloists at the Fourth Worcester Concert

Of choral conductors there were many present. Young Dr. Dunham, conductor of the Brockton Choral Society and the Philharmonic, is a proof of what a young man can do. He is true American, a nephew of the Dunham brothers, so long and well known in Boston, and a great favorite with every artist who has ever sung under his direction.

Mr. Hood, of Nashua, N. H., one of the moving spirits at the Peterborough Festival, was a notable figure at the festival. He conducted the festival at Canobie Lake in September.

Dr. Jules Jordan, one of the veteran conductors, was there from Providence. He conducts the Orion Choral Society of Providence, and was an enthusiastic observer of Dr. Mees's work. He sang at the Worcester Festival many times during the eighties.

Stephen Townsend, teacher of Josephine Knight, was present with Mrs. Townsend.

Mrs. Paul Sutorius, the artist-manager with Wm. Rapp, had a quaint little experience with one of the local reporters. The young lady asked her what she was, and on being told that she was an artist-manager, asked innocently, "And what is that?"

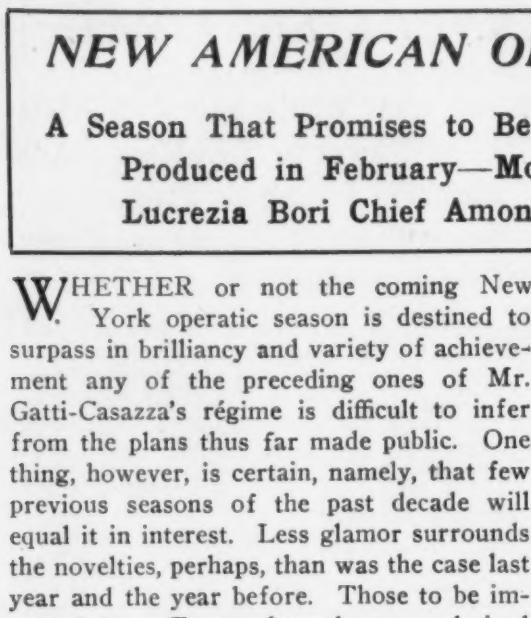
HELENA MAGUIRE.

NEW AMERICAN OPERA AND NEW SINGERS OF HIGH RANK FOR METROPOLITAN

A Season That Promises to Be One of the Greatest in the Gatti-Casazza Administration—the Damrosch-Henderson "Cyrano" to Be Produced in February—Moussorgsky's "Boris Godounow" and Leroux's "Le Chemineau" Other Novelties—Frieda Hempel and Lucrezia Bori Chief Among the Newcomers in the Company—Several New American Singers and a New Conductor

WHETHER or not the coming New York operatic season is destined to surpass in brilliancy and variety of achievement any of the preceding ones of Mr. Gatti-Casazza's régime is difficult to infer from the plans thus far made public. One thing, however, is certain, namely, that few previous seasons of the past decade will equal it in interest. Less glamor surrounds the novelties, perhaps, than was the case last year and the year before. Those to be imported from Europe have become admired fixtures in the répertoires of their native operatic establishments.

The American novelty—for it is fast becoming a convention that every year must see at least one new American opera at the



—Copyright Aimé Dupont.

Giulio Gatti-Casazza, General Manager of the Metropolitan Opera House

Metropolitan—has, to judge by those familiar with it, qualities which should insure its prosperity. Some of the revivals promised are works which, in the opinion of many, should never have been allowed to drop out of the standard répertoire, though others are of more questionable value. The new members of the company are, for the most part, of the very highest promise. It is significant that recent years have seen relatively few additions to the company that increased its already lofty artistic stature in very great measure, and so the coming year should gain distinction in this respect, even if it fail to do so in any other. At least two of these new artists are of the kind generally awaited with the keenest sense of expectancy.

It is not so many years since the idea of a season lasting twenty weeks would have been looked upon in the light of an absurdly foolhardy experiment, something rash, quixotic and foredoomed to lamentable failure. Yet the astounding development of New York's operatic appetite since the days when Oscar Hammerstein took the field against the Metropolitan has resulted in the practicability not only of a season of twenty weeks' duration, but of one even longer. Certain it is that the present state of musical taste would warrant the active maintenance of the Metropolitan in full-blown activity for a period almost ten weeks longer, and possibly in the near future such a plan may be consummated to advantage. This year the season will last twenty-three weeks—one week longer than last year, which had the distinction of being the longest on record. Performances will be given as usual on Monday, Wednesday, Thursday, and Friday and Saturday afternoons. Nominally the regular Saturday evening performances have been discontinued, but the past season has shown that the public does not relinquish these with alacrity, and so a certain number of performances at popular prices will be heard on Saturday evenings during the second half of the season. The Sunday night concerts will be given as usual. There has been a most laudable effort on the part of the management of late to elevate the artistic character of these entertainments and so, without developing into actual symphony concerts, they will be vastly more than a mere hodge-podge of operatic arias. In addition to the members of the Metropolitan Company, other eminent vocal and instrumental artists will appear at them.

The Damrosch "Cyrano"

The season does not promise to be graced at any time by the presence of a European composer, as has been the case during the last two years, nor will any foreign work first see the light on the Metropolitan stage. The example of native operatic achievement this year is to be "Cyrano de Bergerac," of which Walter Damrosch has composed the score and W. J. Henderson, music critic of the New York *Sun,* written the libretto. "Cyrano" is due for performance some time in February, as matters now stand. Mr. Damrosch is, of course, best known as conductor of the New York Symphony Orchestra. "Cyrano" is not, however, his maiden operatic effort, for his musical version of the "Scarlet Letter" is still remembered. Mr. Gatti-Casazza, who has heard the music of the new work has expressed himself as highly pleased with it. And if Mr. Henderson is able to practice as well as he can preach, his libretto should be nothing short of a model of what an operatic text should be. His version of Rostand's most famous play makes a few alterations in the original, reduces the number of acts, and also the period of time which, in the drama, elapses between the last two acts. The manner of *Cyrano's* death is also changed. Instead of being killed prosaically by a board dropped from a roof, he receives his mortal hurt on the field of battle and is carried to die to the convent where *Roxane* resides. The work will, of course, be sung in English.

First of the novelties from Europe will be Moussorgsky's "Boris Godounow," which was scheduled for last season, but was postponed, it was claimed, because of the time consumed in preparation for "Mona." Moussorgsky needs no introduction to concert-going Americans, but in the opera house he is still an unknown quantity. "Boris," however, is not new. It was brought out in 1874, and it has become a favorite not only in Russia, but in many other European houses as well. Only sporadic attempts have been made to popularize Russian opera in this city up to the present. Tschaikowsky's "Eugen Onegin" was given in concert form by Walter Damrosch some years ago, but while it contains



—Photo by Mishkin.

John Brown Whose Able Administration as Comptroller Has Made the Metropolitan Opera Seasons Successful Financially.

a good deal that is admirable and characteristic of Tschaikowsky's genius, it failed to create its full effect when divested of its stage surroundings. Somewhat later the same composer's "Pique Dame" was brought out at the Metropolitan under the direction of the late Gustav Mahler, but it, too, failed to hold its own, for Tschaikowsky's greatness was primarily symphonic. The operas of Glinka are unknown here, and so are those of Rubinstein and the rest of the Russian masters who cultivated this form of musical art.

The Moussorgsky work should, therefore, infuse a peculiarly novel and exotic note into the répertoire. Its subject matter is based upon one of the most picturesque periods of Russian history, though, as in all dramatic works of an essentially historic basis, somewhat episodic. However, for purposes of performance the work has often undergone editing. The orchestration now in use is that of Rimsky-Korsakoff. Moussorgsky's technical knowledge of his craft was more or less crude and undisciplined, and his scoring of this work distinctly inadequate. Rimsky-Korsakoff's mastery of instrumentation is known to all who have heard his "Scheherazade," and he undertook the complete revision of his friend Moussorgsky's opera upon the latter's death. The music is strongly tinged with Russian color and replete with effects of fascinating exoticism. The opera will be sung in Italian in place of the original Russian, and Mr. Didur will probably be heard in the leading rôle.



The Metropolitan Opera House

The second European importation which can be regarded as an absolute novelty is a French opera, "Le Chemineau," by Xavier Leroux. It is favorably known in France, though its composer is little more than a name here, being known to Americans principally through his song, "Le Nil." The opera is based on a picturesque play of the same name, which was performed here in an English translation a few years ago. No definite date for the "Chemineau" première has been set. The opera was promised for performance by Oscar Hammerstein during the days of the Manhattan.

Among the Revivals

Among the revivals that may be looked upon as certainties are Mozart's "Magic Flute" and Meyerbeer's "Huguenots." In both cases the casts will be of the "all-star" variety. Mozart's opera has not been heard here in twelve years and, while it is not equal to "Don Giovanni" as an example of its composer's genius, there are many elements in the Metropolitan's presentation that should combine for its success. "Don Giovanni," unfortunately, does not appear on the season's list of offerings at all.

There are rumors that Meyerbeer's "Huguenots" will inaugurate the season. Undoubtedly the reception tendered to Meyerbeerian opera in these days will be watched with considerable interest, as that type of artistic spirit which brought the Meyerbeer works into vogue has long since become a thing of the past. One by one the Meyerbeerian operas have dropped from the répertoire of American houses. Grau kept the "Huguenots" in high favor with a cast of seven stars of the first water. The Metropolitan will be able to supply such singers as Destinn, Matzenauer, Hempel, Caruso and Scotti, and it will be distinctly interesting to see whether the brilliancy of their work can restore to popular favor an opera containing so much that is antiquated, outmoded and threadbare. Boïto's "Mefistofele" never succeeded in obtaining a firm foothold in New York, but there is a promise of its revival, and the same is true of Mascagni's "Iris." Puccini's "Manon Lescaut" will be heard; Offenbach's "Tales of Hoffmann," than which there were few more popular attractions at the Manhattan Opera House, is a certainty, and it is pleasing to note that Rossini's masterwork, "William Tell" may also be given. Wolf-Ferrari's exquisite "Secret of Suzanne," hitherto played here by Mr. Dippel's Chicago Company, is, it appears, to become Metropolitan property also.

Possibilities of French Opera

The great body of French operatic enthusiasts will be delighted to learn that the greatest of all French operatic masterpieces, "Carmen," appears in the prospectus as a part of the standard répertoire. So, too, do the exquisite Massenet works, "Manon" and "Werther," while Gounod's "Faust" and Dukas's ever-fascinating "Ariane et Barbe-Bleue" hold their wonted places, and Saint-Saëns's superb "Samson and Delilah" is a possibility. The Metropolitan also announces its acquisition of the sole rights in America to Debussy's "Fall of the House of Usher," "Devil in the Belfry" and "La Légende de Tristan"; Giordano's "Madame Sans Gêne"; Leroux's "La Reine Fiamette," Charpentier's "Vie de Poête," Ravel's "Heure Espagnole" and Salvayre's "Solange." Inasmuch as the Debussy operas, so frequently bespoken by the Metropolitan, are still unfinished, and as few reports of Debussy's progress on them are heard, it seems reasonable to believe that New York will not hear them for a considerable time yet. That the Giordano opera will be ready in time for production this season seems also distinctly questionable.

The bulk of the répertoire will be, of course, made up of the usual favorites. Three Donizetti operas—"Don Pasquali," "L'Elisir d'Amore" and "Lucia"—will be given, though little attention has been paid them of late. According to the prospectus all the new works brought forward during the last two years will, without exception, be repeated. Verdi's "Falstaff" will be heard once more, as will also Rossini's "Barber of Seville," while mention is made of Wagner's "Flying Dutchman." The "Nibelung's Ring," which, during the last few years has become as potent a magnet as Caruso, will be given in an afternoon cycle, while the separate dramas that compose it, with the exception of "Rheingold," will be given, as usual, on regular subscription nights. There will also be a number of "Parsifal" performances, though the dates

[Continued on next page]

NEW AMERICAN OPERA AND NEW SINGERS OF HIGH RANK FOR METROPOLITAN

[Continued from page 6]

of neither this nor the "Ring" cycle have yet been determined.

The visits of the Chicago Company during the second half of the season have been among the most pleasantly remembered features of the last two years. As a matter of course, Mr. Dippel's organization will be heard again this season. Announcement of details will be made later. The performances will be five in number and take place on Tuesday evenings as usual. One of them is likely to be given in November, during the early-season engagement of the company in Philadelphia.

Newcomers in the Company

Practically all the artists who made up the company last year will be heard again this Winter. Moreover the organization has been materially strengthened by several highly noteworthy additions. Chief among the new sopranos are Frieda Hempel and Lucrezia Bori. Mme. Hempel's name is familiar to MUSICAL AMERICA readers. She has scored phenomenal success in Europe in the most exacting rôles of the colorature répertoire, and is said to have essayed certain dramatic parts with eminent success. Among her principal impersonations in New York will be the *Queen* in the "Huguenots" and the *Queen of the Night* in the "Magic Flute." Mme. Hempel's voice is described as of exquisite quality and her facility in the execution of florid music extraordinary. Lucrezia Bori is a very young artist, gifted with great personal beauty, an exceptional voice and dramatic qualifications of a high order. Great things are confidently expected of her. Vera Curtis and Louise Cox, two young Americans of the greatest promise, will add further distinction to the soprano wing. The new contraltos will be Stella de Mette and Lila Robeson. Chief among the new tenor acquisitions will be Jacques Urlus, a Wagnerian artist of great repute abroad, and whom Boston applauded as *Tristan* last Winter. Carl Burrian and Heinrich Hensel will further provide for the strength of the Wagnerian wing. A new Italian tenor will be Umberto Macnez, while America will contribute Paul Althouse, a young man who has already won his spurs on the concert platform. New among the baritones will be Willy Buers and Eduard Erhard, while Carl Braun has been imported from Stuttgart for the basso section. The complete list of the Metropolitan's artists follows:

Sopranos: Frances Alda, Bella Alten, Lucrezia Bori (new), Anna Case, Louise Cox (new), Vera Curtis (new), Emmy Destinn, Geraldine Farrar Rita Fornia, Olive Fremstad, Johanna Gadski, †Cecilia Gagliardi, Frieda Hempel (new), Carmen Melis, *Alice Nielsen, Bernice de Pasquali, Marie Rappold, Lenora Sparkes, Rosina Van Dyck.

Mezzo-Sopranos and Contraltos: Emma Borniggia, Sara Charles Cahier, *Maria Claessens, †Julia Claussen, Maria Duchêne, Louise Homer, Helen Mapleson, Jeanne Maubourg, Marie Mattfeld, Margarete Matzenauer, Stella de Mette (new), Lila Robeson (new).

Tenors: Paul Althouse (new), Pietro Audisio, Angelo Bada, Julius Bayer, Carl Burrian, Enrico Caruso, †Charles Dalmorès, Heinrich Hensel, Carl Jörn, Umberto Macnez (new), Riccardo Martin, Lambert Murphy, Albert Reiss, Leo Slezak, Jacques Urlus (new), *Giovanni Zenatello.

Baritones: Pasquale Amato, Bernard Bégué, Willy Buers (new), Eduard Erhard (new), Dinh Gilly, Otto Goritz, William Hinshaw, *Giovanni polese, Antonio Scotti, Vincenzo Reschiglian, †Clarence Whitehill, Hermann Weil.

Bassos: Paolo Ananian, Carl Braun (new), Adamo Didur, Putnam Griswold, *Edward Lankow, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Léon Rothier, Basil Ruysdael, Andres de Segurola, Herbert Witherspoon.

*From the Boston Opera Company.
†From the Chicago Opera Company.

Alfred Hertz and Arturo Toscanini will, of course, hold sway over the orchestra as usual. There will be a newcomer, however, in the person of Giorgio Polacco, a conductor reputed to be of the very highest qualities. His musicianship and skill won him general admiration when he conducted the "Girl from the Golden West" for the Savage Company last season. Mr. Polacco, who will conduct the opening performance of the year; will have ample opportunity to demonstrate his abilities during the first month of the season, as Mr. Toscanini does not return to the Metropolitan until December. Messrs. Sturani and Rothmeyer will complete the list of conductors.

Ever since the memorable performances of the Russian dancers, ballets have been looked upon favorably by the management of the Metropolitan. The usual series of divertissements will be given during the season and the more elaborate ballets will include Delibes's "Coppelia" and Saint-Saëns's "Javotte."

The Mishkin Studios, at No. 461 Fifth Avenue, New York, have again been appointed official photographers for the artists of the Metropolitan.



Dear MUSICAL AMERICA:

They were old friends. They were of the musical aristocracy; that is to say, they were operatic artists of distinction and almost imperial income. They had not met in a long time, and over a luncheon they were comparing notes as to their experiences with musical managers.

On the whole, the drift of their conversation was to the effect that musicians generally, and particularly stars, were better and more honorably treated by managers in this country than they were in Europe.

* * *

I shall not refer further to the experiences as related by these two charming and distinguished artists, but will get on broader ground, and say, first of all, that I think their conclusion is well founded—namely, that the American managers generally, with, perhaps, a few exceptions, are of a higher type, more reliable and business-like and more fair in their dealings with the profession than the majority of their confrères in Europe.

I will admit that some of our managers have laid themselves open to criticism by accepting considerable sums of money to exploit ambitious débutantes, when they knew absolutely that these débutantes had no chance whatever, and were wholly lacking in the necessary equipment to make even a modest success.

At the same time it is unreasonable to expect a musical manager to give his time, his experience, his connections, his capital, to some talented unknown, simply on the basis that music is an art, and that, therefore, the manager should give what has cost him years of struggle and work for nothing, for the sake of Art.

There is no particular inducement for a manager to take up young and striving talent, for he knows beforehand that when he has created a success for such a talent, it will leave him at the first opportunity, and will regard any contract which may exist as so much waste paper, and shrug his shoulders at a lawsuit.

One of the causes why American managers are more decent in their treatment of the musical profession than the managers abroad is due to the wholly different social conditions here and in Europe.

The American manager is a business man—he has to be. In many cases he is a married man, and if there should be scandals as to his personal life, they affect, perhaps, one or two personages, who through their ambition for success may, perhaps, give themselves away.

But take it on the whole, the relations between the managers and the artists (I speak now of the ladies) are clean, and a woman can maintain her self-respect without any difficulty, if she so chooses, in these United States.

Now, in Europe conditions are absolutely different. To illustrate which, let me quote an instance which came under my personal notice last Spring. I won't say whether it happened in Berlin, Paris or Vienna, but I will say that the story is applicable practically to any of these three cities.

A talented and pretty girl who had already made a successful début and had given considerable promise of future success, was able to secure a contract through a well known musical agent for a good position with a leading opera house.

When she looked at the terms of the contract, which were not high, she noticed that she was to pay something like eighty per cent of the modest income she was to receive for her services to the agent. When she asked him how it would be possible for her to maintain herself on such a narrow margin, which would barely do more than pay the rent of a decent apartment, the agent replied with open astonishment.

"Why, you forget the splendid opportunity you will have of appearing before the public through this engagement—and if you look to your income as an artist as a means to maintain yourself, you are very foolish.

"With your youth and charm you will have no difficulty in having any number of wealthy admirers, who will be only too pleased to support you in a style becoming your position as an artist at the opera. And if you should not happen to meet them more or less quickly—I shall take extreme pleasure in introducing you personally to a few."

The young artist, in a burst of anger at the proposition so coldly put before her, and being much in love with a young composer of talent, tore up the contract and left the manager's office.

Now let us not be too hard on this manager or agent. He simply represents the moral situation as it exists abroad, where the stage, dramatic as well as musical, is regarded as the happy hunting ground not only for the *jeunesse dorée* but for their fathers—and even their grandfathers!

Among the privileges of the subscribers to the opera, certainly in Paris, Vienna, Berlin and Milan, is the right to go behind the scenes and appraise the charms of the members of the *corps de ballet*, and let nobody be horrified at such a situation, as the members are not only very anxious to have their charms appraised, but have gone into the ballet and into some of the higher ranks of the profession for that very purpose!

* * *

Lest in this plain recital of facts you may think me a pessimist, let me tell you that but a short time ago I received a letter from a charming young American prima donna, who is making a great success abroad and who is happily married, to the effect that while she finds it sometimes difficult to ward off the innumerable proposals of affectionate regard, backed by offers of automobiles, jewelry, etc., which she receives, she has never yet been forced to lose her self-respect, and has indeed been able to turn some of her would-be admirers into warm personal friends.

Mrs. Grundy would perhaps say,

"Yes, that is what I have always claimed—the stage is immoral."

The stage is not immoral, though some of the people on it may be. The profession of the artist or actor or actress is just as honorable as any other—or perhaps more so than many. The life which they lead is certainly open to more temptation than the life of a person in ordinary society—but take it all in all, the great majority of those who appear before the public to entertain and enlighten it, can claim with justice, that their personal lives will compare favorably with the lives of the average people in society, and with the real lives of a good many people "in business."

The moral of my sermon, if it have one, is that the social standing of the profession in this country is much what he or she chooses to make it; whereas in Europe, the members of the profession are regarded as fair game, for the reason that they have no real social standing.

Anent which let me tell you a little story—I really forget whether I have told it to you before—of a musician in London who, being summoned to jury duty, took no notice; a second call also produced no notice. Then he was summoned for contempt of court. He still took no notice. Then he was arrested and brought before the judge, who asked him why he had treated the various mandates with contempt. The gentleman replied:

"I am not fit to sit on an English jury."

"Why?" said the judge.

"Because I am a professional musician," said the gentleman.

"Why does that make you unfit?" asked the judge.

"Because under the common law of England, which is still in force, musicians are classed as 'vagabonds'—and vagabonds cannot sit on a jury."

The eminent judge looked up the law and found the musician was correct.

* * *

Program notes seem to be coming into favor more and more, not only with orchestral and choral organizations, but with soloists and chamber music players. Time was when Philip Hale's encyclopedic essays that accompanied the Boston Symphony Orchestra about the country were regarded as the only notes worthy of serious attention, and were, indeed, such. Today even the municipal concerts in Central Park have their annotated slips. Naturally, notes of the Philip Hale manufacture are altogether *sui generis* and provide enough absorbing reading matter not only to assist one through a dull concert but also to while away two or three subsequent quiet evenings at home. But the public seems to enjoy reading about the music it hears on the spot even if the accounts of it be not Haled and Bostonized.

Harold Bauer tried the experiment at his piano recital last Spring, and it worked successfully. I understand that the pianist Galston is to do the same this season, while several chamber music organizations are also to make these notes an adjunct of their entertainments. Surely it is always a wise plan to stimulate the attention of an audience to the music performed. I venture to imagine that the custom will have become so general in a few years that a concert or recital without these notes will be uite an unheard-of thing.

* * *

It always interests me to notice the opinion which foreign artists hold of the tastes of New York audiences, as this opinion is reflected in their initial programs. In the case of Gottfried Galston, whose program you printed last week, I feel fairly satisfied that he has gauged popular taste correctly. It was he, if I am not mistaken, who impressed the Germans by playing entire recitals of Bach, Brahms, Beethoven and others. In the case of New York he is apparently wise enough to refrain from doing anything so foolhardy. Instead he has devised an agreeable mixture of Bach, Beethoven—whose "Hammerklavier" sonata has been neglected long enough to deserve this rehearing—ten of the most glorious of the Chopin Études, and some more Chopin. The practice of performing consecutively ten or a dozen Chopin Preludes or Études is one I have always applauded. It requires no more time than a sonata, and what sonata contains the wealth of heaven-sent ideas that you find in these works? For the much-played A flat Polonaise and "Berceuse" I should have been willing to have seen some Liszt substituted. But, at all events, it is a program that gives a pretty thorough idea of the pianist's various capabilities and as we know, the New York public likes to find out as much about an artist at first hearing as possible.

* * *

No doubt you have already come across a violin piece called "The Bee," by one François Schubert. And you wondered how it came to be that Schubert was prefixed by François instead of the customary Franz. Then, eventually, you found out that François and Franz were one and the same name but that in this case they labeled two different people. It seems, though, that the two were contemporaries, and François earned his bread as a concertmaster (a thing which was somewhat more than Franz could do by composing "Erlkings," "Doppelgängers" and the rest of them). At all events, Franz's publishers, I am told, could distinguish between the two as little as can most people to-day and so, on one occasion, they sent the proofs of Franz Schubert's "Erlking" to François Schubert. François, in digust, sent them back with the significant information that he never could have written such trash!

And so, by the irony of fate, the only thing by which the name of François Schubert lives today is credited by most people to Franz!

* * *

Our charming and handsome Eleonora de Cisneros, contralto of the Philadelphia-Chicago Grand Opera Company, has given it away!

You know, on the night when "Mona" was produced, and the great experiment was to be made, of an original opera by Americans, given in English, we (I mean by that not only the critics, but those interested) sat expectant, many an eye turned toward Henry Meltzer, the champion of opera in the vernacular, giving him what might be called "sympathy in absent treatment," for we knew it was going to be a night of trial for him.

When it was all over, most of us were in doubt as to what language some of the singers had been using.

It certainly was not English, it certainly was not Italian, or German or Spanish—or even Russian, with which some of us were acquainted. What was it?

As I said, our dear De Cisneros has given it away. It was Esperanto!

De Cisneros is learning her best songs and some of her rôles in Esperanto, which she says is far more intelligible than a good deal of what is sung by the various artists that delight us.

At the same time, the sweet diva is careful to say that she does not expect her hearers to go into raptures at the change at first—but they at least will understand as much of it as they do now of either French or Italian—which raises this question: "How much does anybody who goes to the opera understand of what the singers sing, whether they sing in French, or in Italian or German or English or in Esperanto?"

YOUR MEPHISTO.



FROM A PHOTOGRAPH OF THE NEW AEOLIAN HALL, WEST 42d STREET, BETWEEN 5th AND 6th AVENUES

THE NEW HEADQUARTERS OF THE AEOLIAN COMPANY—THE LARGEST ORGANIZATION IN THE MUSIC TRADE OF THE WORLD

NEW AUDITORIUM CHANGES CONCERT CONDITIONS IN NEW YORK

Æolian Hall Provides a Handsome New Home for Music-Makers—Wagnerian Centenary Programs Announced—The Reorganized Philharmonic Society

Two New Conductors for Prominent Choruses—Rare Treats in Orchestra Programs—Chamber Music Societies and Private Choruses to Give Interesting Works

NEW YORK begins the new concert season with high hopes for a satisfactory solution of its most difficult problem—that of finding a suitable auditorium for those musical organizations whose offerings do not appear to the best advantage in the vast spaces of Carnegie Hall. The devoting of Mendelssohn Hall to the uses of a kinemacolor theater and its subsequent demolition to make room for an office building had sent the organizations of intimate appeal to the four corners of the city in their search for a musical resting place. Last season found the Kneisel Quartet presenting its chamber-music concerts in the grand ballroom of the Hotel Astor, while the Flonzaley players penetrated the subterranean recesses of Carnegie Lyceum and the Olive Meade crossed Fifth avenue to appear in Rumford Hall. These proved but makeshift answers to the question.

Both the artists and the New York public received with intense relief the announcement of the building of the new Æolian Hall, which is to be opened to the concert public this Fall. Not only did the addition of this auditorium provide a home for chamber-music organizations and those recitalists who demanded a more intimate atmosphere than that of Carnegie Hall, but it also suited the purposes of the Symphony Society of New York, which had felt scarcely at home in the Century Theater, and of the Russian Symphony Orchestra, whose public had not necessitated the use of an auditorium of the scope of Carnegie Hall.

Concert-goers will welcome the new hall with especial cordiality on account of its central location, as the Æolian Building is on Forty-second street, directly opposite the new Public Library and Bryant Park. The entrance to the concert hall is on Forty-third street. In designing the auditorium particular attention was paid to the matter of acoustics, and the leading concert halls of the world were studied in order to get the most modern ideas on the subject.

New Auditorium Seats 1,300

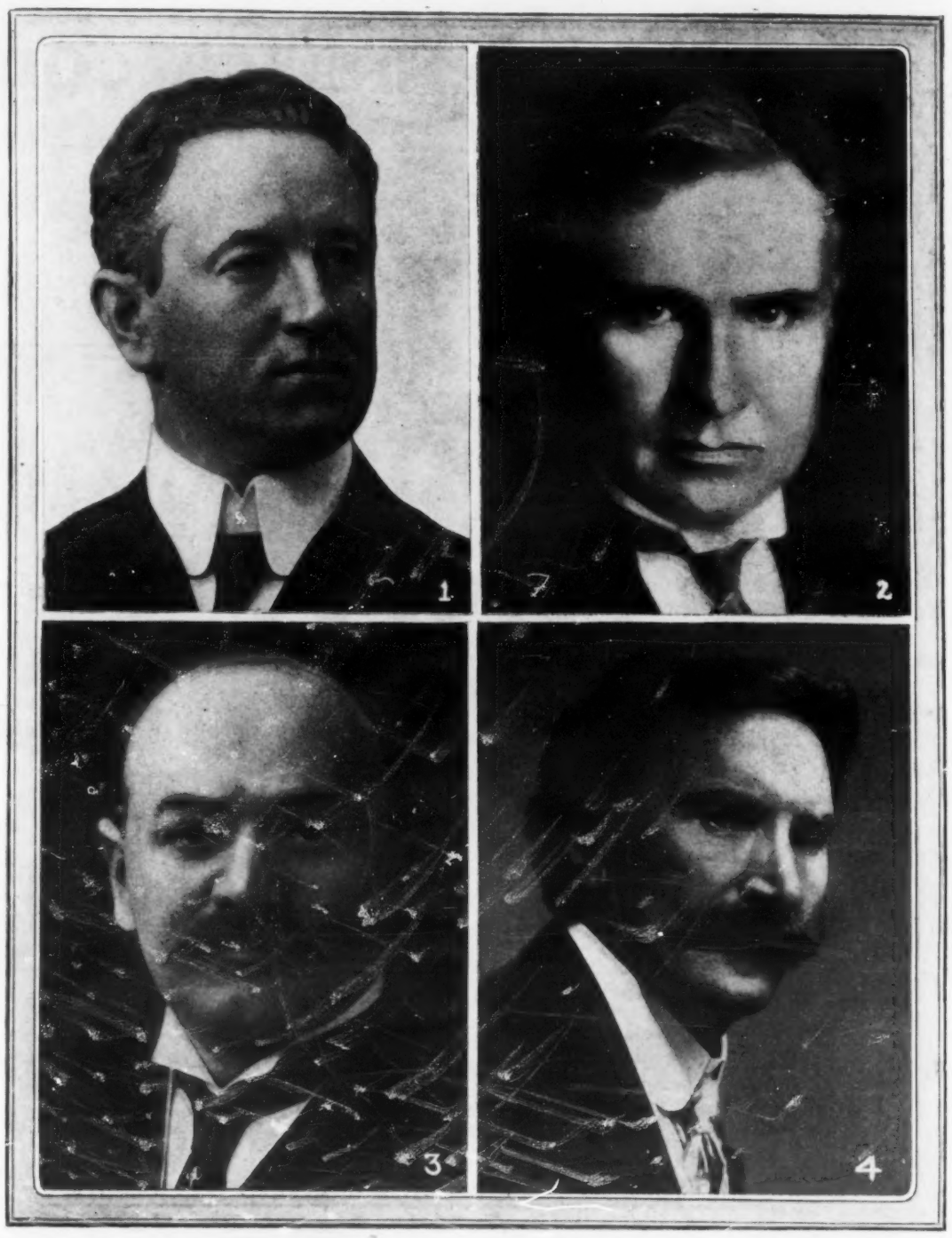
The seating capacity of Æolian Hall is more than 1300. Around the front of the balcony are twenty-two boxes, and these are separated from the balcony seats by what is called the "box circle." The stage has been built to give as much service as possible in a minimum space. Although it is a large stage, every suggestion of emptiness has been avoided. The lighting arrangement is particularly effective, as there are no clusters of lights or hanging chandeliers, the light being reflected through a huge pane of glass. Built over the top of the stage will be the pipes of the $100,000 organ. The "green room," popular in the English theaters, has been adopted in this hall, and the artists will be made most comfortable. There are four large dressing rooms, equipped with baths.

The custom of observing the centenaries of great composers, which brought a flood of Liszt works to the New York concert programs of last season, will affect the concert schedules lightly during this season, in which the hundredth birthdays of Wagner and Verdi are to be celebrated. As Wagner programs are features of every concert season, the observance of the Wagner festival will not have an appreciable effect upon the platform offerings of the coming year. Little possibility will be found in the case of the Verdi centenary, as the works of the Italian master are not largely in evidence on the concert stage, with the exception of the "Requiem" and such arias from the Verdi operas as may be included in miscellaneous concerts.

Reorganized Philharmonic

Among the New York organizations special interest attaches to the work of the Philharmonic Society, now on a firmer basis, through the amalgamation of the members of the seventy-year-old co-operative organization and the guarantors' committee. Further impetus has been given to the progress of this orchestra by the Joseph Pulitzer bequest of $500,000, this being accompanied by the condition that the society enroll 1000 subscribing members, which has since been complied with. The society is now governed by a board of twelve directors, and Felix F. Leifels is the active manager. America's oldest orchestra therefore begins the new season with fine prospects under the bâton of its young conductor, Josef Stransky, whose engagement has been extended for two years.

Similar progressive spirit is evidenced among the choral organizations in the plans of the MacDowell Chorus. The enlargement of its scope of activity, under the title of the Schola Cantorum of New York, is outlined in an interview with Kurt Schindler, the conductor of the chorus, published on another page of this issue.



Some of the Men Who Will Conduct New York's Orchestral Music This Season—No. 1, Josef Stransky, the Philharmonic Society of New York; No. 2, Walter Damrosch, the Symphony Society of New York; No. 3, Arnold Volpe, the Volpe Symphony Orchestra, and No. 4, Franz X. Arens, the People's Symphony Concerts



—*Photo by Lazarnick.*

The New Æolian Building, on the Ground Floor of Which Is Æolian Hall, New York's Most Recent Concert Auditorium, Where Many Orchestral and Chamber Music Concerts and Recitals Will Be Given During the Season

Two conductorial changes are to be noted in the plans of the choral societies, the most important being the resignation of Frank Damrosch from his position as director of the Oratorio Society of New York, after many years of service. His successor is Louis Koemmenich, an alert, progressive musician, who has gained splendid results with choruses in Brooklyn and Philadelphia. Mr. Damrosch still continues as the conductor of the Musical Art Society. The Arion Society also has a new director in the person of Richard Trunk, a prominent Munich choral conductor. Mr. Trunk succeeds Julius Lorenz, who resigned last Spring after seventeen years' activity.

Most of the distinguished visiting artists of the year are to be offered on the programs of the Philharmonic Society, which is to give its usual series of sixteen Thursday evening concerts, sixteen Friday afternoons and eight Sunday afternoons in Carnegie Hall and five Sunday afternoons in the Brooklyn Academy of Music. The instrumental soloists will be Eugen Ysaye, Mischa Elman, Efrem Zimbalist, Maud Powell, Louis Persinger, Henry P. Schmitt, Bonarios Grimson, Leo Schulz, Leopold Godowsky, Max Pauer, Ernest Schelling, Rudolph Ganz, Josef Lhévinne, Germaine Schnitzer, Henri Leon Le Roy and Xaver Reiter. The vocal soloists include Mme. Schumann-Heink, Mme. Alda, Mme. Rappold, John McCormack, Reinhold Von Warlich and Carl Jörn, who will appear in a Beethoven-Wagner-Liszt program. For the Ninth Symphony of Beethoven the quartet will consist of Florence Hinkle, Nevada Van Der Veer, Reed Miller and Frederick Weld. Mr. Stransky has secured for first performance Felix Weingartner's new "Heitere" Overture, and he is also to program various other new works.

Damrosch Programs Novelties

Important orchestral novelties are to be the keynote of the Symphony Society season, under the bâton of Walter Damrosch, consisting of the customary eight Friday afternoon and sixteen Sunday afternoon concerts, to be given in Æolian Hall. American music-lovers are looking forward with keen interest to the introduction by Mr. Damrosch of a Tableau Symphonique, "Thebes," by Ernest Fanelli, the Frenchman who was "discovered" as a composer at the age of fifty by Gabriel Pierné. Another interesting novelty will be Rimsky-Korsakoff's "A Page from Homer," in which the orchestra will be supported by the women's chorus of the St. Cecilia Club, Victor Harris, director. The society is also to introduce a Suite Enfantine, "Ma Mère l'Oye," by Ravel, and a "Fairy Tale," by Victor Kolar, for several years a member of the orchestra. On November 17 the program will be a Massenet Memorial, with Edmond Clément as the soloist. The other soloists will be Maggie Teyte, Ernesto Consolo, David Mannes, George Barrère, Gustave Langenus, John McCormack, Georg Henschel, Alexander Saslavsky, Paul Kéfer, Arthur Hartmann, Mischa Elman, Gottfried Galston, William Durieux and Eugen Ysaye.

Additional appearances of the Symphony Society's orchestra will include those in the Symphony Concerts for Young People at Carnegie Hall, the first of which will be a Beethoven program on November 23, with Irma Seydel as soloist. On January 4 Mr. Damrosch is to conduct a Wagner Festival, and he is to preside over a Spring Festival of Dance on March 15. The other events in this series will be a recital by Ysaye, an exposition of "The Art of Song" by the Musical Art Society, and a concert of lighter music by the orchestra of the Music School Settlement, conducted by David Mannes.

For the ninth subscription season of the Volpe Symphony Orchestra, Arnold Volpe is preparing a splendid set of programs which will be marked by a distinct advance in the list of assisting artists. The first soloist will be Arthur Philips, the American baritone of Hammerstein's London opera company; Mme. Clara Butt, the noted English contralto, will make her appearance at the second concert, and the remaining soloists will be Josef Lhévinne and Efrem Zimbalist. The dates of the con-

[Continued on page 11]



—A. C Killins

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NEW AUDITORIUM CHANGES CONCERT CONDITIONS IN NEW YORK

[Continued from page 9]

certs are Thursday evenings, November 26, January 7, February 18 and March 25, and all the concerts will be held in Carnegie Hall.

Inaugurating the strongly educational season of People's Symphony Concerts, under the direction of Franz X. Arens, will be a program on October 27 which will be memorial in nature, the other dates being December 15, March 23 and April 20. In memory of Massenet, Mr. Arens will play the late composer's "Phèdre Overture, while MacDowell's Dirge, from the "Indian Suite," will be played in memory of Alfred Seligman, the late secretary of the society. Other features include the "Southern Fantasy," by W. H. Humiston, and Mr. Arens' own "Adagio." The final concert will offer a Wagner program with Putnam Griswold as the soloist, and the remaining soloists will include Laeta Hartley, John Barnes Wells and Maximilian Pilzer. The People's Symphony Club presents its usual course of concerts by the leading chamber-music organizations at Cooper Union, besides a benefit performance at Æolian Hall with the St. Cecilia Club, Victor Harris, conductor.

Modest Altschuler and his Russian Symphony Orchestra will curtail the season from five concerts to three performances, as the orchestra will not be able to play the March and April concerts owing to engagements to present Russian programs throughout the country at that time. The New York dates are November 21, January 16 and February 6. The programs will include the following novelties: Arensky's Serenade, two dances from Cui's "The Caucasian Prisoner"; Glazounow's Concert Waltz; a manuscript Sinfonietta and an Armenian Rhapsodie by Ippolitow-Ivanow; Scriabine's Second Symphony; Musical



Victor Harris, Conductor, St. Cecilia Club of New York and the Wednesday Morning Singing Club

Tableaux, by Moussorgsky; a Fantasy by Conus and Spendiarow's Berceuse.

Return of Karl Muck

From present indications New York will not hear many concerts by visiting orchestras, such as was its good fortune last year, for such invasions will be limited chiefly to the concerts of the Boston Symphony, which will be made especially appealing by the return of Dr. Karl Muck as conductor. These concerts will be given in Carnegie Hall on Thursday evenings, November 7, December 5, January 9, February 20 and March 30, and on Saturday afternoons, November 9, December 7, January 11, February 22 and March 22. The soloists will be Geraldine Farrar, Mme. Matzenauer and Fritz Kreisler.

Louis Koemmenich gives evidence of his search for Oratorio Society novelties in the presentation by this chorus of "A German Mass," by Otto Taubmann, on March 28, with Inez Barbour, Mildred Potter and Putnam Griswold among the soloists. The first concert, on December 3, will be devoted to a performance of "Elijah," interpreted from a fresh viewpoint, and with Florence Hinkle, Margaret Keyes, Paul Althouse and Clarence Whitehill as the assistant quartet. The usual Christmas presentation of "The Messiah" will be given on December 26 and 28, the assisting artists being Mme. Rider-Kelsey, Christine Miller, Reed Miller and Herbert Witherspoon.

Commemorating the twentieth anniversary of the Musical Art Society, Frank Damrosch offers Christmas and Easter programs on December 17 and March 11 respectively. The December concert will include the first two parts of Bach's Christmas Oratorio, several old German Christmas songs and the Delius "Midsummer Song." On the Easter program are Palestrina's "Stabat Mater," the Bach "Be Not Afraid," and a number of Brahms Motets.

Walter Henry Hall will follow up the splendid record attained last year by the Columbia University Festival Chorus with a number of concerts which are to exhibit the powers of this organization.

Works Written for St. Cecilia

Of the various women's choruses especially serious work is being projected by Victor Harris and the St. Cecilia Club, two of whose scheduled appearances have been chronicled above. The St. Cecilia is to give its two regular concerts at the Waldorf-Astoria on January 21 and March 25, the latter with full orchestra. The exclusive feature of the club's season will be the introduction by Mr. Harris of a variety of choral works composed especially for the club, among these being numbers by Dr. Georg Henschel, Bruno Huhn, H. Clough-Leighter and A. Walter Kramer. Sir Edward Elgar and Sir Charles Villiers Stanford have also promised new compositions for these programs.

Arthur Claassen and the Mozart Club Choral will appear in three evening programs at the Hotel Astor, on December 18, February 19 and April 16, with a notable list of soloists, consisting of John McCormack, Eugen Ysaye, Mme. Schumann-Heink and Geraldine Farrar.

William Rogers Chapman and his popular Rubinstein Club chorus will give the usual three Tuesday evening concerts at the Waldorf-Astoria, on December 10, February 13 and April 16. The assisting artists will be up to the high standard set by the club.

In accordance with the Mendelssohn Glee Club's determination to raise funds for the building of a club house, this sterling male chorus will enlarge the scope of its activities under the direction of Clarence Dickinson. Three concerts will be given at Æolian Hall, in December, February and April, with distinguished soloists. Numerous novelties will be sung in the opening concert, including "The Autumn Sea," by Gericke; Cui's "Song of Roaming"; "O Silent Forest Shade," by Thuille, the composer of "Lobetanz"; Bantock's "Lucifer in Starlight" and Schumann's "The Dreaming Lake." Other interesting offerings will be the male voice arrangement of Bruno Huhn's "Invictus" and the "Autumn Song," composed by Riccardo Martin. The other programs will contain novelties by Reger, Sibelius and Georg Schumann.

New York's choral organization of college graduates, the University Glee Club, will offer for its nineteenth season two concerts at the Hotel Astor under the bâton of the club's conductor, Arthur D. Woodruff. January 30 and April 24 are the dates set for the concerts, and Mr. Woodruff has several novelties in preparation for these programs.

Hans Letz with Kneisels

With one change in its personnel, the Kneisel Quartet is to give a series of six concerts at Æolian Hall. Hans Letz, formerly concert master of the Theodore Thomas Orchestra, occupies the second violin desk, left vacant by Julius Roentgen, who has returned to Holland. Among the works to be performed by the Kneisels are two quartets of Haydn; the Beethoven Quartet, op. 18, No. 1; Schubert's Quartet, op. 161; the Svendsen Octet and Charles Martin Loeffler's Quintet for three violins, viola and 'cello. The dates of the Kneisel appearances are November 12, December 10, January 14, February 11, March 4 and April 8.

The distinctive following of the Flonzaley Quartet will hear three concerts by this ensemble at Æolian Hall, on December 9, February 3 and March 10. The members of the quartet are Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan D'Archambeau.

Of the other string quartets, there will be four New York appearances of the Olive Mead Quartet, composed of Miss Mead, Lillian Littlehales, Vera Fonaroff and Gladys North, the details of which have not been announced. Three evenings of chamber music will be given at the Hotel Astor by the Max Jacobs Quartet, consisting of Mr. Jacobs, Leo Hellman, Herbert Borodkin and Mark Skalmer. A quartet of Sinigaglia is one of the scheduled works. Several novelties will be brought out by the Sinsheimer Quartet, among them being the Coleridge-Taylor "Fantasiesticke," op. 5, Andante and Scherzo by Samuel Rousseau and a Quintet by Fl. Schmitt.

Extension of the sphere of the David and Clara Mannes Sonata Recitals is assured by the resignation of Mr. Mannes from his post of concertmaster of the Symphony Society, in order to devote more time to his ensemble and solo work. Mr. and Mrs. Mannes are to make three Sunday evening appearances on December 15, January 19 and February 9, at the Belasco Theater. These artists will program a new Sonata in D Minor by Domenico Scalero, a young Italian composer; Daniel Gregory Mason's Sonata, and the first performance of a Sonata in G Minor by Tartini.

The Adele Margulies Trio, consisting of Miss Margulies, Leopold Lichtenberg and Leo Schulz, will give its usual series of three concerts at Æolian Hall, on November 19, January 28 and February 25.

In its own exclusive field the Barrère Ensemble of wind instruments will present an extremely novel list of offerings under the leadership of George Barrère. On its first program will be placed several compositions calling for the assistance of a male chorus, for which purpose one of the leading organizations will be secured. For the second concert Florence Hinkle has been engaged as soloist, and she will sing Mozart's "Il Re Pastore," with a flute obbligato by Mr. Barrère. The dates of these concerts are December 9 and February 3, and they will be given at the Belasco Theater. A number of interesting compositions have been secured for the programs, including a "Prelude e Fughetta," by Gabriel Pierné, and a "Dixtuor" by George Enesco. K. S. C.



Leading New York Choral Directors—No. 1, Arthur D. Woodruff, University Glee Club; No. 2, Frank Damrosch, Musical Art Society; No. 3, Walter Henry Hall, Columbia University Festival Chorus; No. 4, Clarence Dickinson, Mendelssohn Glee Club; No. 5, Kurt Schindler, Schola Cantorum, and No. 6, Louis Koemmenich, Oratorio Society of New York

SEMBRICH BEMOANS PASSING OF "BEL CANTO"

"THE *bel canto* singers are fast disappearing. The tendency in opera nowadays," said Mme. Sembrich in a recent interview with a New York *Times* representative, "is to strive for correct *mise en scène,* for effective stage management, for dramatic action, for good enunciation. The opera composers devote their attention to the orchestra. This is all in the way of progression. What a pity it is that the art of singing is not progressing along with the rest!

"But it is not, that must be admitted. It is very easy for a girl with good looks to achieve success on the operatic stage now, after she has studied a very short time and has by no means placed her voice.

"That could not be done when I was studying. One cannot sing 'Norma' or 'Sonnambula' without study, and hard study. In the modern works an effect can be made with acting. In some of them it is scarcely necessary to sing at all. Not necessary, I say, but how much better the works sound if they are properly sung, and how much longer a voice lasts if it is properly used.

"It is just as important to sing Wagner as it is to sing Bellini. And it is the voices that are properly used that last. Look at the career of Lilli Lehmann, how long and honorable it has been; and she has sung heavy rôles like *Brünnhilde* and lighter ones like *Violetta* and *Norma.* But she has never misused her voice.

"The situation to-day is a peculiar one. The singer is greatly assisted by the heavy orchestra, by the beautiful costumes, the scenery and the lighting. Often in the Grau days I have walked on the stage with a couple of plain chairs and a table, with the chorus standing in a stiff row behind me. One had to sing, that was all; there was nothing else to do.

"It used to be believed that Wagner would ruin the voice, that he would destroy the singer. So he would if the singer let him. But Lilli Lehmann and Jean de Reszke taught us differently, and in some instances, notably that of Olive Fremstad, this tradition has been preserved. One can sing Strauss. Did not Olive Fremstad sing 'Salome'? One could even sing 'Elektra.' 'Louise' can be sung. All of the modern operas can be well sung, and they will make a greater appeal; and the singer will be able to cope longer with public life. It is a pity that while everything else on the opera stage has so much improved, singing is retrograding."

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AMERICA'S MOST NOTABLE MUSIC SEASON, SAY NEW YORK MANAGERS

Optimism of a High Order Characterizes Announcements of Impresarios, Who See Good Signs for Musical Art in Bumper Crops—Presidential Election No Interference to Booking of Artists, They Maintain

EVERY year MUSICAL AMERICA, in its special Fall Issue, invites the representative New York managers to contribute their announcements for the season. It is understood beforehand that the editorial blue pencil will be exercised with singular leniency in presenting these announcements. It is but natural that the impresario should want to extol the peculiar merits of the various stars he represents.

In some cases the managers have preferred interviews; in others they have agreed to tell their own stories in their own way. Here they are—brimming with optimism and bright prediction.

Managerial Problems to Nourish Our Growing Musical Appetite, as Mr. Charlton Sees Them

By LOUDON CHARLTON

YOU ask me again for my opinions of the musical situation in this country—prospective and retrospective. I can only respond briefly by saying that the extraordinary development of the recent past points unmistakably to a future state of musical interest throughout America, that will make the patronage and enjoyment of the greatest music in its diversified forms a more general daily habit, instead of a sort of religious rite to be observed with fortitude as infrequently as possible.

There is no possible doubt about the constantly growing interest in music throughout this country. But the real problem is to find better methods of providing the best nourishment for this interest, so that it will continue to expand and reach out into channels through which good music does not flow.

To speak agriculturally, the concert crop, while each year reaching a higher and higher aggregate, is "spotty," because where it does grow, it grows exuberantly, but where it does not grow, the soil seems to be barren.

This barrenness, however, is more apparent than real, because it is obvious that what is possible in one community of given size is equally possible in a community of the same size over in the next county. Our efforts have been for many years directed toward what might be termed intensive methods. In other words, we are constantly striving to make five concerts happen in the same territory in which now only one takes place. Thus will not only the aggregate number of concerts be increased many fold, providing for the constantly increasing army of superlatively good artists, but for each artist will be effected a saving in railroad expense and comfort, and the better grouping of connected engagements in a given territory will of course eliminate the loss by travel of available playing dates.

Territorial Management

Long since we became thoroughly convinced of the efficiency and necessity of territorial management, which is now effective in three sections of the Pacific Coast and in the Mississippi Valley territory. Under this system a territorial manager is able, by working at close range, actually to develop concerts in points where concerts now rarely take place. Unquestionably the four sections of the country where territorial management is now in operation have proven conclusively the developing influence of these methods. Only a few years ago it would have been extremely difficult, if not quite impossible, for an artist to go to the Pacific Northwest and be certain of three satisfactory engagements. Now a string of attractions follow each other through that territory and each is taken care of to the extent of from five to fifteen engagements in that territory alone. The same is true in varying degrees of California and of the Mississippi Valley sections. In each of these sections there is, of course, room for still further improvement and development, but the territorial managers must be encouraged and helped by the most hearty co-operation of every artist who visits their section, and the artist's general manager. An artist must be very blind to his or her own interests not to see the necessity of the greatest measure of co-operation with the territorial manager, who is doing the missionary work and finding a way by hard work at close range to add more concert towns to our musical map.

With this aim constantly in view we are somewhat fortunate in our efforts, because we do have the hearty sympathy and co-operation of the artists who are under this management, and they, through the long association which has existed between most of them and this office, have become convinced of the ultimate value to them of adapting themselves to local conditions as they exist throughout the country rather than putting arbitrary or fictitious value upon their services and expecting undeveloped local conditions to adapt themselves to the artist.

The Manager and the Artist

I do not believe that a manager can make a successful artist, but I do know that good management increases many fold the value of an artist, and that no artist can succeed without good management. The most successful artists are obviously the ones who know the country best by personal contact and who realize through direct contact the varying conditions, good, bad and indifferent, throughout the country. When the artist knows these conditions he or she is then more readily disposed to co-operate with us in trying to solve the problems which constantly confront us. The artist who does co-operate with good management by a flexible attitude of adaptation to local conditions, is the artist who gets on, but the artist who does not constantly strive to establish independent value but rather lays down hard and fast rules as to his or her remuneration regardless of his or her value, invariably falls out of the procession sooner or later and is heard of no more. Perhaps they stay in Europe where they command one-third or one-quarter of what they demand here.

A good management can be recognized by the length of time it retains its successful artists, working with them hand in hand for their mutual benefit and always with the end in view of bettering the general concert situation. Some day this closer and better co-operation between artist and management in relation to all the problems of developing new territory, local management, territorial management, flexibility of terms, greater attractiveness of program scheme and many other issues now loosely defined will unquestionably result in more concerts, condensation of routes, greater net earnings and the keen satisfaction to the artists of knowing that they are able to go here, there and everywhere and secure satisfactory results upon terms equitable to all interests concerned.

As for the individual artists under this management, they are already so well known through your columns and otherwise, and their bookings are already so far advanced, that it would be superfluous for me in this article to paint the lily by enumerating them and the details of their respective tours.



—*Photographed for* MUSICAL AMERICA *by Paul Thompson*

Loudon Charlton, One of the Leading American Musical Managers, at the Desk of His Carnegie Hall Office



In R. E. Johnston's New York Office—From Left to Right: Charles L. Wagner, Associate Manager; Lulu Breid, Secretary, and R. E. Johnston

1,100 Concerts in R. E. Johnston's Calendar; Many Celebrities Under His Management

AFTER being ushered through many doors by an astute boy who knows his business thoroughly, the representative of this paper found himself in the extreme corner room of R. E. Johnston's new suite of offices in the Commercial Trust Building, corner of Broadway and Forty-first street. He has seven rooms and adds two additional to his suite on October 1, being unable before to secure the floor space desired at this remarkable centrally located corner. This is what Mr. Johnston said:

"To begin with, let me say to you that the phenomenal crops throughout the country will help boom the concert and amusement business this season, no matter who is elected. Wall street and politicians usually go hand in hand, but they cannot prevent the money from coming out of the earth. Therefore, business will be immense this season.

"First, let me tell you how I took a load of musicians and artists to Toronto. We left here on a special train consisting of four sleepers, a diner and two baggage cars at 6:15 from the Grand Central Station, Sunday evening, October 6.

"I had put together a $30,000 festival, and it all came about through a bet. A Toronto business man called to see me one day and I offered to wager a suit of clothes that $50,000 could be taken during a one-week music festival if properly presented, celebrated artists engaged and an orchestra that would omit symphonies entirely and give the people what they desire. My bet was accepted, and what seemed to be an almost insurmountable undertaking from the Toronto people's standpoint soon developed into an accomplished fact. All musical people, concerts, festivals and artists alike first consider the money and then the art without a single exception. I suppose this will strike some artists as pretty hard, but it is the truth nevertheless.

"I have some unusually great artists this year.

Ysaye's Return

"Ysaye returns after an absence of eight years. This is his fourth tour in America under my management, and he is booked at larger fees than ever before. In November the great Belgian plays five times in this city. His first appearance will be a recital at Carnegie Hall, Tuesday afternoon, November 19, and on November 26 he appears in a concert with Mary Garden. They finish the program with Gounod's "Ave Maria," and you can rest assured that Garden will on this occasion surpass all the expectations of her most sanguine friends when she sings to the violin obbligato of Ysaye. On Sunday evening, December 8, Ysaye plays at the Metropolitan Opera House, and on December 10 he plays the three great violin concertos beginning with B—Bach, Beethoven and Bruch—that is, the second of Bruch, not the familiar No. 1 in G Minor. On this occasion Ysaye will be accompanied by the entire Philharmonic Orchestra with Mr. Stransky conducting. This is not a Philharmonic concert, but an Ysaye orchestral recital. He will give several such concerts during the seasn. Ysaye comes for 100 concerts. One-fourth of them will be given in and around this city. Seventeen are already definitely booked.

"Ysaye is a very great card in cities of art and culture.

"Leopold Godowsky, who has been described by so many admirers as the "poet of the keyboard" and by others as "the giant of the keyboard," returns to this country after many years abroad. Godowsky gives his first recital at Carnegie Hall, Thursday afternoon, November 14, and he appears with the Philharmonic Orchestra November 21 and 22, then goes to Washington, Baltimore and Philadelphia. He

[Continued on page 15]

MISS

Maggie Teyte

Enormous Success During London Season May and June, 1912



—Photo Copyright Moffett Studios.

Principal Engagements:

May 20th—Recital Modern French Music—London
31st—Recital—London
June 9th—Royal Albert Hall, London
14th—Recital London: Songs by American composers
23d—Royal Albert Hall, London. Re-engaged after her tremendous success of June 9.
June 23d to Aug. 31st—Engagements at principal resorts on the continent
Oct. 3d—Recital Queen's Hall, London
8th—Philharmonic Society Festival—Liverpool
15th—Recital Queen's Hall, London
Sails for America October 16th
November to January 20th—Re-engaged with the Chicago Grand Opera Company
Jan. 20th to Feb. 20th—Concert Tour in America
March-April—Tour in England with the Queen's Hall Orchestra, conducted by Sir Henry Wood.
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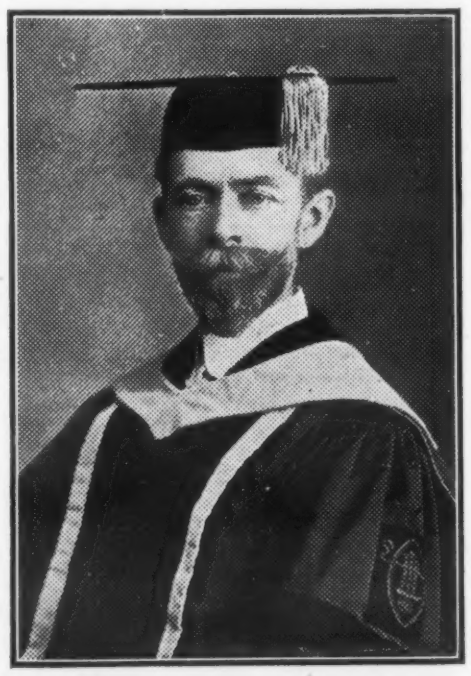
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Mrs. Nichols	
Aquarelle (Green)	Debussy
Recueillement	"
Cheveaux de Bois	"
Récit et Air d'Azaël (from "l'Enfant Prodigue")	"
Mr. Nichols	
Rêverie	Debussy
Jardins sous la Pluie	"
Étude en forme de Valse	Saint-Saëns
Mrs. Nichols	
L'Adieu du Matin	Pessard
Adieux à la Forêt (from "l'Attaque du Moulin")	Bruneau
L'Heure Exquise	Hahn
A Toi	Bemberg
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WHAT THE MUSICAL MANAGERS SAY

[Continued from page 13]

appears at the Metropolitan Opera House Sunday evening, December 1. On Saturday afternoon, December 28—I selected this date particularly on account of the thousands of young people who are home from colleges, seminaries, schools, etc.—he and Ysaye appear in joint recital, and they will end the program with the celebrated Kreutzer Sonata. Dozens of people have said to me during the past few months they wouldn't miss Ysaye's great orchestral recital if they had to pay $10, stating they wouldn't miss hearing Ysaye and Godowsky play the Kreutzer Sonata if they had to pay $25. a seat. I do not know whether they mean it or not. These musical people will talk, you know.

"Adeline Genée, the incomparable dancer, comes to America for the first time under



Walter David and Kingsbery Foster, of the Firm of Foster & David

concert management. Heretofore she has appeared under theatrical management. After I brought out Isadora Duncan with the Symphony Orchestra, Miss Genée told me through Marc Klaw that she would like to appear in the same way, and when contracts expired would undoubtedly make an arrangement with me. We made this arrangement a year ago last Summer in London, and Miss Genée will be seen for the first time in this city in conjunction with a Symphony Orchestra conducted by Nahan Franko at the Metropolitan Opera House on Tuesday afternoon, December 3. She will produce on this occasion the wonderful 18th Century ballet, 'La Camargo,' which depicts a scene in the days of Louis XIV at the royal palace in Versailles, also Meyerbeer's 'Robert Le Diable,' Picture (1) of Barbarina, about 1720; Picture (3), Dancing Lesson at Versailles, about 1785; Picture (4), Minuette in Crinoline, time 1835, with finishing picture of famous 'Pas de Quatre,' including Taglioni, Grisi, Grahn and Cerito, 1848, etc.

"My business this season will be very large, owing to the great courtesy between the concert managers. They are so charming! That alone will be enough to keep a man of my type in the concert business. They all speak so beautifully about me when I am not around. For instance, one of those New York concert managers actually admitted that Ysaye could play the violin and that Godowsky could play the piano.

"Another concert manager, although he really should be a piano tuner, recently spent so much of his time in a certain city condemning my artists and myself that the local manager with whom he was talking said: 'Mr. ——, if you would have spent with me the same amount of time in praising and extolling your own artists that you have spent in roasting Johnston and his artists you might have made some contracts with me,' and with this remark the local manager politely dismissed that wonderful New York manager.

"Mary Garden comes to America again with the Philadelphia and Chicago Opera Company. She will have her usual concert tour in November and May, before and after the opera season.

"Yvonne de Tréville, coloratura soprano, is to remain throughout the entire season, beginning her tour at the Toronto Festival during the week of October 7. There has been a steady demand for Miss de Tréville throughout the West and South during the entire Summer just past. Miss de Tréville will go as far as the Pacific coast, reaching there in February.

"One of the first of my great artists to arrive in this country will be Xaver Scharwenka, the celebrated composer-pianist. Scharwenka leaves immediately for Canada, where I have contracted for him to play twenty concerts which takes him through that country from the Atlantic to the Pacific.

"William Hinshaw, baritone of the Metropolitan Opera Company, appears in concert under my management this season, before and after the opera season, and also during the season when special arrangements will be made for his leave of absence from the opera company. Hinshaw is already engaged by the Mozart Society of this city and the Ritz-Carlton musicales, and sings at Carnegie Hall Sunday afternoon, January 12, and also on March 16. He is engaged in a series of six afternoon concerts in Washington, D. C., in the Mary A. Cryder series, and a series of musicales at the St. Paul Hotel, St. Paul; also in many of the smaller cities, including Appleton, Wis.; Rockford, Ill.; Saginaw, Mich., and at the great Paterson Festival next Spring. Mr. Hinshaw was much desired for the Toronto Festival, but owing to his engagements at the opera of Graz, Austria, was unable to appear in time.

"Dan Beddoe, the Welsh-American tenor, but recently returned from a fifteen months' sojourn in Europe, where he met with much success, has arranged to sing exclusively for me. I have always been a great admirer of Beddoe, and on that account I take particular pleasure in presenting him. He has only been with me ten days and is already engaged for the Mozart Society of this city, for a series of concerts at Columbus, Ohio, and the Orpheus Club at Philadelphia. He is also engaged for Syracuse, N. Y.; Canton, Ohio; Springfield, Ill.; Iowa City, Cedar Falls, Iowa; Appleton, Wis., and the great Paterson Festival next Spring.

"Irene Scharrer, a brilliant young pianist, comes to America for the first time. She was first introduced to me last Summer by Mme. Liza Lehmann, and then later I met her at the home of Ysaye in Brussels. She is a great friend of the master's. She will appear in a concert with him at Carnegie Hall, this city. She is a superb young pianist with a wonderful personality. Miss Scharrer is already engaged by the Boston Symphony Orchestra, the Mozart Society, the Ritz-Carlton musicales, also at Columbus, Ohio, and Minneapolis, and on Sunday afternoon, January 12, at the Boston Opera House, and Sunday evening, January 19, at the Metropolitan Opera House. This young lady will have many important engagements, and after her début in this country she will be called 'The girl of the hour,' for she is sure of a great success, for Irene Scharrer is rated in her own country to rank with the greatest players of her sex.

"Oscar Seagle, the excellent American baritone, who made such a great success here last year and received more favorable comments from the New York critics than almost any other singer last season,



Walter R. Anderson, the New York Musical Manager

returns for a tour beginning the middle of February and remains until the middle of May. Mr. Seagle will be heard in this city several times, but will be heard many times in the South and Southwest, where he is a great favorite.

"Henri La Bonté, the tenor, will again tour under my management. La Bonté met with much success last season and can return to almost every city in which he was heard.

"Howard Brockway, the eminent composer-pianist, will be heard again in lecture-recitals. He is booked at Toledo,



Marc Lagen, the New York Manager, in His Office at No. 500 Fifth Avenue

Ohio; Brooklyn, New Haven, New Amsterdam and Binghamton and will make a short tour with Albert Spalding before the latter sails for Europe. On this occasion he will play at Urbana, Rockford, Ill.; Cumberland, Md.; Raleigh, N. C.; Richmond, Va., and East Orange, N. J.

"Another novelty this season is Charles Wakefield Cadman, the celebrated composer, with a quartet of singers. Mr. Cadman will be heard throughout America in his well-known Indian and American melodies. He is now booked to give concerts



—Photo by Mishkin.

Fitzhugh Haensel, of the Managerial Firm of Haensel & Jones

completely of his own compositions at Wheeling, Pittsburgh, Nashville, Memphis, Springfield, Iowa City, Winnipeg, St. Paul, Grand Rapids, Muskegon, Toledo, Columbus, Marietta and other places, and will go through to the Pacific coast. Cadman is a great novelty. His terms are within reason and naturally in great demand.

How "Friends" Help Artists

"Oh, yes! I shall have a German baritone this season, Dr. Fery Lulek; very fine. He has a fine voice, good personality and is a regular German mixer. You know what I mean. To show you how smart Lulek is, he spoke English fourteen days after he arrived in America, although he had never (so he says) spoken it before, and you know artists wouldn't tell anything but the truth. It is a well-known fact that only managers do anything bad. I do not believe there is an artist living who does not think that St. Peter will receive him with open arms, and he or she has an absolutely reverse opinion of every manager; but I wonder what they would do without the managers. I presume they think they would secure engagements through their friends, although I have never known a friend to make good the wonderful promises they make to the artists. The managers are always in the wrong, the artist is nearly always in the right, and the friend is faultless. All artists have friends and relatives that talk all the time and promise everything under the heavens to the artists. But during my experience of twenty-four years I have never known a friend of an artist to make good, except in the single instance of Mrs. Lawrence Townsend, who acted as a friend and a genuine one of Namara-Toye's last season, for she actually secured a large number of engagements for her. I feel it my duty to pay a tribute to this estimable lady. A monument should be erected to her. Mrs. Townsend is the only genuine friend of an artist that I know or ever heard of.

"Don't forget my young protége, Herbert Sachs-Hirsch, a pianist of brilliant talent, who toured with Mary Garden on both her Fall and Spring tours, and met with success everywhere. Young Hirsch began his season at the Toronto Festival.

"Namara-Toye, the soprano, who made excellent impressions here last season, will be with me again and will be heard throughout the entire country. She has many engagements, including the Philadelphia Orchestra, the Philharmonic Orchestra and Mozart Society and goes as far as the Pacific coast.

"Ida Divinoff, the superb young violinist whom I heard in Europe last Summer, comes for a tour in November and remains during the season. She appears at Carnegie Hall December 8 and the Mozart Society concerts later in the season, and is to appear with John McCormack, the Irish tenor. She will also be heard at Minneapolis, Canton, Ohio; Cumberland, Md.; Raleigh, N. C.; Knoxville, Tenn., and Evansville, Ind.

"Oh, I forgot to tell you that I have just arranged with Lillian Blauvelt, who has been singing in Europe for several years. She came here especially to sing for the Toronto Festival, returning to Europe October 19. She returns to America December 15 and remains until February 15, again returning to Europe and arriving in America April 10 and remaining until the end of the season. Mme. Blauvelt has a beautiful voice and personality and is as charming as ever.

"Arturo Tibaldi, the violinist, returns to America and is engaged the entire week of the Toronto Festival, playing seven concerts. Mr. Tibaldi has been playing in Europe during the past eighteen months.

"Mme. Rosa Olitzka, the prima donna contralto, began the season at the Toronto Festival, where she had four appearances. Mme. Olitzka will have many engagements, including the Paterson Festival next Spring, a concert in the Mary Cryder series of concerts at Washington, D. C.; the Mozart Society of this city (return engagement); Newark, Morristown, Nashville, Memphis, Chattanooga, Jackson, Mich.; Keokuk, Ia., etc.

"Isabelle Bouton, who has been known as a contralto, is now a dramatic soprano and a good one. She will sing all over America this season, and in this city she appears at the Mozart Society and Carnegie Hall, and on the program with Ysaye in Jersey City and is also engaged at the Paterson Festival next Spring.

"Right here I want to talk about a new venture, R. G. Knowles, the humorous traveler. Mr. Knowles has been for the past two years in India, China, Japan, the Philippines and Australia and has made wonderful pictures. He appears in this city many times. Has five lectures at Carnegie Hall, ten at the Lyric Theater on Sunday evenings and appears at Washington in a series of five. He goes through to the coast, opening at San Francisco February 24, ending his tour in Northwestern Canada Easter week, returning East for another series of travellaughs at Carnegie Hall in April and May.

"Another highly talented violinist is Ilse Veda Duttlinger, favorite pupil of Prof. Auer. Miss Duttlinger is now touring Russia and arrives here in January. Miss Duttlinger has been extremely fortunate in meeting with and playing privately for such great men as Sgambati, Longo and Max Bruch. The latter enthusiastically accompanied her from memory in his well-known concertos. As already stated Miss Duttlinger is a pupil of Prof. Leopold Auer. She is not only his private pupil, but is also at the Imperial Conservatory in St. Peters-

[Continued on page 17]

ELENA
GERHARDT

In America

January, February, March and April, 1913

Acclaimed by the entire musical world of two continents

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Boston Symphony Orchestra: Boston, Providence, Washington, Baltimore, Brooklyn, Hartford, Cambridge, Worcester

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RECITALS

New York, Tuesday, January 28

Boston, Sunday, January 19

Chicago, Sunday, February 16

Pittsburgh Art Society. Montreal Morning Musical.
New Orleans Philharmonic Society. Buffalo Chromatic Club.
Oberlin, Oberlin College. Northampton, Smith College.
Akron, German Club.

EULOGY OF THE PRESS

Her program comprised perfect specimens of song and they were rendered with the beauty of tone, a mastery of style, a dignity that was itself classical and a spirit of the most exemplary order. What can a hearer demand more of a singer?—*(London Daily Telegraph.)*

Few have half the voice under such complete control; no one leaves us so completely satisfied as to the true meaning of the term "art song."—*(London Standard.)*

Abroad the soprano has won high praise, and she proved yesterday that she is a great artist.—*(New York Herald.)*

She interprets her songs with much insight, and with communicative influence. There were times yesterday when she held her audience intent on every tone and syllable, and the applause was of the kind which signifies genuine applause.—(W. J. Henderson, *N. Y. Sun.)*

Being a mistress of "bel canto" she is so lucky as to be able to choose melodies that compete with, or surpass, the poem in charm.—(Henry T. Finck, *N. Y. Evening Post.)*

She has an admirable conception of the balance between poetical and musical values—she declaims musically in the first instance and poetically in the second, and the chief charm of her singing lay in the lovely wedding which she made of the words and music—a wedding in which her lovely voice was a fascinating bond.—(H. E. Krehbiel in *N. Y. Tribune.)*

An expert audience heard Miss Gerhardt most attentively, applauded her very warmly, exacted two or three extra pieces and departed to spread good report of her.

Miss Gerhardt's voice is a real singing voice. Miss Gerhardt is a mistress of what are called head tones.

Her voice is rare in its rich, warm beauty.

By grace of this voice and vocal skill, and still more by grace of a finely intelligent mind and a quick, deep, differentiating sensativeness to the moods and emotions of poetry and music, Miss Gerhardt is a remarkably expressive singer.—(H. T. P., in *Boston Transcript.)*

Miss Elena Gerhardt is a singer of remarkable skill and artistic charm—a singer with a voice of moving beauty and an understanding how it should be used. The singer's control, her admirable intonation, her command over tonal gradations, her sensitiveness to the subtlest poetic details of her text call for the highest praise.—(Felix Borowski in *Chicago Record-Herald.)*

Miss Gerhardt has a voice and understands its manipulations, so that her interpretations of the masterpieces of German songs, instinct with tradition and filled with fine-spun melody, have new charms in valuation from her ministrations.—(C. E. Nixon in *Chicago Daily News.)*

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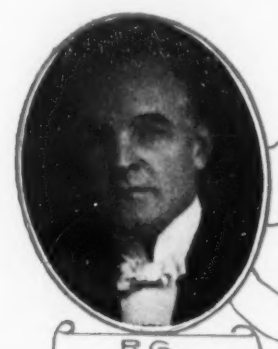
Season 1912-1913


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IDA DIVINOFF


ROSA OLITZKA


ILSE DUTLINGER


R.G. KNOWLES


HERBERT SACHS-HIRSCH


SUSANNA DERCUM


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MARY GARDEN


YSAYE


GODOWSKY


LILLIAN BLAUVELT


IRENE SCHARRER


HARRIET MARPLE


MLLE GENÉE


ALICE PRESTON


ALICE NIELSEN


MARY DESMOND


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MME FLAHAUT


ISABELLE BOUTON


PAUL MORENZO


J. LOUIS SHENK


RUDOLPHINE RADIL


ARTURO TIBALDI


EVA MYLOTT


EDITHE ROBERTS


HENRI LA BONTE

WHAT THE MUSICAL MANAGER SAYS

[Continued from page 15]

burg. Miss Duttlinger has recently played at Berlin, Munich, Dresden, Frankfort, Leipsic, Nürnberg, Minden, Gera, Prague, The Hague, Amsterdam, Rotterdam, St. Petersburg, Riga and Viborg. Full of temperament, gifted with wonderful memory, talent and undaunted presence of mind, her permanent success is assured.

"Marianne Flahaut, contralto, formerly of the Metropolitan Opera House, is with me this season. Her voice is sweet and low and of a good natural quality. She has a commanding stage presence. Mlle. Flahaut will be heard in this city first at the Mozart Society, later at Carnegie Hall, also Cumberland, Md.; Erie, Warren, Pa.; Binghamton, Yonkers, Winston, N. C., and Atlanta.

"Henriette Bach, brilliant young violinist, will appear under my management and will be heard in many important concerts. Miss Bach is a charming girl, pretty and graceful and has an ideal personality for the concert stage.

"J. Louis Shenk, baritone, who was here last Spring on tour with Mary Garden, will again be heard this Fall in the concerts with that celebrated artist.

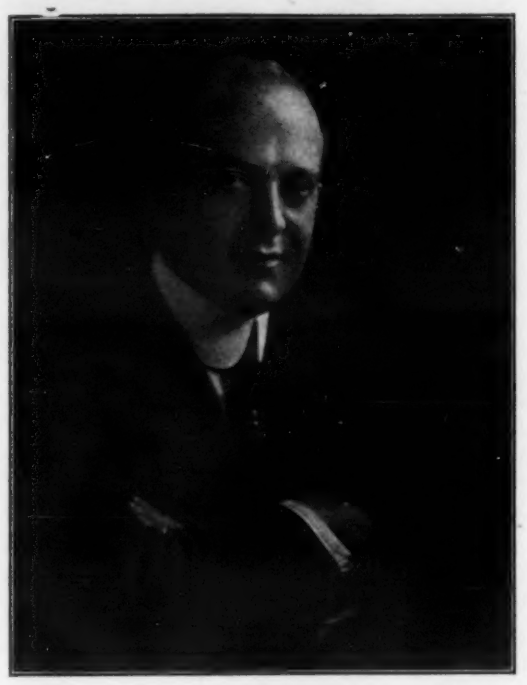
"Paul Morenzo, the tenor, made his first appearance this season at the Toronto Festival.

"Mme. Charlotte Maconda, a friend and artist, is with me as usual and was heard at the Toronto Festival and later in the season at several concerts.

"Other new artists who will sing under the management of my office are Edithe Roberts, lyric soprano; Susanna Dercum, contralto; Harriet Marple, soprano; Alice Preston, soprano; Mary Desmond, contralto; Rudolphine Radil, soprano, and Eva Mylott, Australian contralto.

"I must not forget to inform you that Albert Spalding, who plays throughout Europe this entire Winter, is engaged for a dozen concerts before he sails on November 7. He will be heard in this city in a recital at Carnegie Hall, Sunday afternoon, October 20; at the Toronto Festival on October 9; afterwards at Urbana, Ill.; Rockford, Ill.; Minneapolis, Milwaukee, Cumberland, Md.; Raleigh, N. C.; Richmond, Va.; East Orange, N. J., and Williamsport, Pa.

"I think I will have enough to keep me busy this season, don't you? All the artists mentioned above are under my personal direction. You know Charles L. Wagner, who is associated with me, has under his personal direction Riccardo Martin, tenor of the Metropolitan Opera Company. He is now on tour and will sing eighteen concerts before returning. Martin opened his season at Beloit, Wis., recently in conjunction with Rudolph Ganz, the pianist. They make a tour to the Pacific coast. Mr. Ganz is a superb pianist. He, too, is under the personal direction of Mr. Wagner and will be heard all through America this season. He has a recital at Carnegie Hall Sunday afternoon, November 10, and will play on that occasion a Sonata No. 2 in E Major, Op. 2, of Erich Wolfgang Korngold's, written in 1910. The boy was born in Brunn on May 29, 1897, and he is the son of Otto Korngold, celebrated critic of the *New Free Press* of Vienna, and is said to be a wonderful boy. Nikisch performed in Leipsic an overture called 'To a Drama,' which was an overwhelming success. It is said that over 120 symphony orchestras are performing it this season.



Howard E. Potter Who Will Manage Edmond Clément, the French Tenor

"Alice Nielsen and her operatic concert company are managed by Mr. Wagner. Miss Nielsen had two appearances at the Toronto Festival and is booked solid up to Christmas, going through to California. She really has a great tour and at this moment she has seventy engagements besides her appearance with the Boston Opera Company. Miss Nielsen owes much to the work of Mr. Wagner, who believes in her, and he has been indefatigable in his efforts to place her everywhere. If the musical people of this country truly knew what a beautiful voice Alice Nielsen has they would engage her in many places where others have been engaged, who charge more money and whose voices are not one-half as good as Miss Nielsen's, but you know its the name that counts, not the art.

"Kocian, the Bohemian violinist, is another artist under the personal direction of Mr. Wagner. He is a very fine artist at a reasonable price and will have all the engagements that he can possibly fill after his arrival here January 1.

"Last but not least is the great box-office winner, John McCormack. He, too, is personally directed by Mr. Wagner, and he is a splendid business proposition. Everybody wants McCormack because he draws five times the amount we pay him, when properly presented, boomed, worked and advertised. McCormack is a great card. On him alone this season we will be able to make enough money to keep the wolf away from the door.

"In order to fulfill our contracts with all the artists engaged this season we must give more than 1,100 concerts, so you see that we have much to do. I will, therefore, have a high regard for the friends and artists if they will please keep away from the office."

Mme. Schumann-Heink Leads in Attractions Offered by the Wolfsohn Musical Bureau

By A. F. ADAMS

PRACTICAL signs, in the form of advance booking for our artists, indicate that the coming season will be even more active for us than that of 1911-12, in which we had the privilege of introducing to America such artists as Elena Gerhardt, Wilhelm Bachaus and Efrem Zimbalist.

Leading our list of attractions is Mme. Schumann-Heink, who has already commenced her all-season tour, with Mrs. Kathrine Hoffman as her accompanist. Some idea of the extent of the noted contralto's tour may be gained from the fact that by the time this paper is in print she will have sung her twelfth concert of the new season. For the first time in several years Mme. Schumann-Heink will give a New York recital in January. She will be heard in a number of Spring festivals.

There is much interest being manifested in the return of Mischa Elman, and the young Russian violinist will be heard in seventy-five concerts. He will remain until late in May. His tour opens with a New York recital at Carnegie Hall on October 26. Mme. Marcella Sembrich returns after two years' absence for a concert tour, in conjunction with Frank La Forge, the pianist. The famous Polish soprano inaugurates her season with an appearance at the Toronto Festival, and she is booked almost solid until April 24, after which she is to fill a number of festival engagements. Yolanda Mérö will be here for the entire season, making her first appearance at the Worcester Festival. The Hungarian pianist is to play with the Theodore Thomas and the Philadelphia orchestras. She will also pay her first visit to the Pacific Coast, appearing at San Francisco on November 10.

Alma Gluck will remain in America until the first of January, after which time she will appear in Europe. There are only two open dates in the popular soprano's concert schedule until December 31, and her tour includes fifteen cities where she has never before been heard. Miss Gluck is to sing *Gilda* in "Rigoletto" with the Chicago Opera Company in Philadelphia on November 4, this performance being the début of Titta Ruffo. Clarence Whitehill sings in two English festivals in October. His American engagements for the season include appearances with the Apollo Club, Chicago; New York Oratorio Society; Cincinnati, Theodore Thomas and St. Paul orchestras; the Arion Club, Milwaukee, and the Cincinnati Festival Chorus.



Frederic Shipman, Who Manages the Tours of Nordica, Alda, Bispham and Mary Hallock

Ernest Schelling, the pianist, who has completely recovered his health, has postponed his arrival in the United States until December 1, as he is to play ten concerts in Spain during November. His American tour will continue during the entire season. The noted *lieder* singer, Elena Gerhardt, opens her second American season with an appearance on December 31 with the Boston Symphony Orchestra in Providence. Miss Gerhardt is to sing six concerts with the Boston organization, besides appearing with the Philadelphia and Cincinnati orchestras.

Opera Stars Under Wolfsohn Management

Several members of the Metropolitan Opera Company will make concert tours under our direction. Carl Jörn will be available for concerts between November 10 and January 25, at which time he will rejoin the Metropolitan forces. Herbert Witherspoon makes a limited tour during October, going as far West as Des Moines, Ia. He will give his annual Chicago recital on October 20 and will close his trip by singing with the Boston Symphony Orchestra in Boston on November 2 and 3. The American basso will appear with the Oratorio Society of New York in its annual Christmas performances of "The Messiah." Mme. Louise Homer will make an October tour, including an appearance at the Worcester Festival. The popular contralto will also add a mid-Winter tour of one week,

[Continued on page 21]

MME. JEANNE JOMELLI'S EXCEPTIONAL ARTISTIC GIFTS

Noted Dutch Soprano Regarded as One of the Greatest Exponents of the Dramatic Art on the Operatic Stage.

Has Sung on Every Great Operatic Stage in the World—Past Two Years Have Brought Her Many New Laurels.



Time was when all that was required of the operatic artist was a few high notes, a couple of astounding technical feats and a paid claque. In the days when Italian opera was in the ascendency (before the time of the later Verdi, of Puccini and before the modern French school even was thought of) the set forms of the arias and scenas lent themselves most readily to artificiality on the part of artists and social enjoyment on the part of audiences.

With the advent of a more serious note in operatic music and the education of the public came an insistent demand for artistic sincerity on the part of both composer and artist. Composers have arisen who have supplied this demand for true operatic music, but the supply of artists of sincerity and ability capable of ably interpreting this music has not kept pace with the demand.

An operatic artist of to-day to be in the premier rank must possess a multitude of virtues and very few faults indeed. There may be those who hold places in the public eye because of their audacity, because of their sensationalism, but they are not artists—they rank with the lastest scandal, the latest fad. With the sincere artist there is little time for other else than real study and real work and certainly no time for that which must interfere with an absorbing work.

To be of the first rank one must first possess a voice. Not a voice that is fair, that will be damned by the critics as just about good enough, but a voice that is unique, that is so far above the average that even the unmusical can recognize its merits. Then must come the mental equipment to use that voice. This implies not only the ability to acquire technic and sing rôles perfectly, but also poise, authority, understanding of the music beyond its technical demands. Following this must come an enunciation and a diction (for the modern audience is very exacting on this point) which will enable the artist to overcome the faults of the composer and make audible and clear to the last standee what she is singing. There may be insuperable technical difficulties in the way, but the artist must overcome them.

Then, with this equipment, an equipment which is seemingly complete, must be found the dramatic ability, the power to so live the character on the stage that the audience forgets the artist and thinks only of the character. When the artist has this, for it is given seldom attained by work, she has the greatest gift of the operatic life. Then there must be quickness of study, adaptability to unfavorable surroundings, adverse conditions and a thousand and one things that while seemingly small in themselves may make or mar a career.

When an artist has these things in a superlative degree then that artist's worth is immediately recognized, no matter where it may be found or what difficulties there may be in the way. Such an artist (and I say it advisedly) is Mme. Jeanne Jomelli, the Dutch soprano, justly considered to-day as one of the greatest exponents of the dramatic art on the operatic stage.

An artist who has sung as she has on every great operatic stage might justly be allowed to rest on her laurels, but Mme. Jomelli has even in the past two years been proceeding from triumph to triumph. Those who have followed opera in America will recall her successes here and those who still admire her and follow her career will note her much greater triumphs in London this past season.

A Dutch artist to whom the English language might well have been a sealed book receives high commendation from the English critics for her perfect enunciaction of English! Truly a surprising tribute when our own English singers somehow fail to make themselves understood. And, more marvelous to relate, a week later sings Italian operas of an entirely different type and wins just as much success!

Mme. Jomelli, in voice, in diction and enunciation, in dramatic ability and interpretation, in everything that makes the true operatic artist, ranks among the very few who have attained the pinnacles of success, and this is all the more remarkable because she has attained her success by legitimate methods.

A. L. J.

Christine Miller

CONTRALTO



W. L. Hubbard, formerly of the Chicago "Tribune" and now with the Boston Opera Co., says: "Not only is her voice one of rarest loveliness, but she has brains, and they are such scarce things nowadays! Her singing is distinguished by refined, infallible taste, and by genuineness and justness of sentiment and feeling. Her voice is exquisite in quality, being rich, warm and sympathetic, produced with an ease and accuracy that make it absolutely reliable and pure"

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December—First week and one or two evenings in the South, week of December 9th.

January—Vicinity of **Chicago.**

February—Vicinity of **Philadelphia.**

The latter by arrangement with the **Chicago-Philadelphia Opera Co.**

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Session from October 14 to April 19.

Examinations for entrance now being held.

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—Georg Henschel.

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"A voice of beautiful quality, and an emotional nature."—*Philip Hale, Boston Herald.*
"An excellent artist."—*Boston Daily Advertiser.*
"A voice of purity, brilliance, adequate range and power."—*Boston Globe.*
"A beautiful quality of voice."—*New York Sun.*

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The Brilliant American Contralto, after nine triumphant years abroad, returns for Concert and Opera in Her Native Land. In Opera, Recital and Oratorio, Madame Cahier has won world-wide fame. Few singers have even approached her record as a member of the Imperial and Royal Court Opera, Vienna, and the Royal Bavarian Prince Regent Theatre, Munich. Madame Cahier arrives this month, to remain until January 1st.

For Terms and available Dates for appearances of this Great Artist, immediate application should be made to

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THE SECOND AMERICAN TOUR OF THE BRILLIANT YOUNG RUSSIAN VIOLINIST

Efrem ZIMBALIST

IS CERTAIN TO TAKE RANK AMONG THE TRULY NOTABLE EVENTS OF THE SEASON

The impression that Zimbalist made on his first American visit was deep and lasting. He was hailed by the foremost critics as one of the Most Brilliant Artists that Europe has produced in years. Re-engaged to appear with the important orchestras, and booked for innumerable recitals throughout the country, Zimbalist's second visit promises to be a Series of Remarkable Triumphs.



□ □ □

"An artist who can stir feelings it is not given many to touch."—*Richard Aldrich, in N. Y. Times.*

□ □ □

"His tone is the beautiful voice of the violin, seeming to flow spontaneously from the violinist's hand."—*H. T. Parker, in Boston Transcript.*

□ □ □

FOR DATES STILL AVAILABLE, AND TERMS ADDRESS

LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

WHAT THE MUSICAL MANAGERS SAY

[Continued from page 17]

beginning on February 25. At the conclusion of the opera season Mme. Homer will sing at numerous festivals.

Of the American concert singers, Evan Williams has been making a tour of England, concluding October 26 in the Chappell Ballad Concerts. His American appearances will be forty in number, extending through the entire season. Florence Hinkle will make her first New York appearance of the season with the Oratorio Society in "Elijah" on December 3. In March the soprano is to be a soloist with the Philharmonic Society of New York. Her other orchestral engagements include two concerts with the Boston Symphony and seven appearances with the Philadelphia Orchestra in as many cities. Reed Miller will sing "The Messiah" with the Oratorio Society, as well as being a soloist with the Philharmonic. The young tenor is also to be one of the quartet in "Elijah" with the Apollo Club, Chicago, on November 3. Nevada Van Der Veer-Miller, the contralto, is also engaged by the latter two organizations.

Operatic Début of Miss Keyes

Margaret Keyes will make her operatic début during the season with the Chicago Opera Company. In addition, the American contralto is to be one of the principal singers in "Elijah" with the Oratorio Society on December 3, besides figuring on the program of the Minneapolis Symphony Orchestra. Rosalie Wirthlin is to sing the title part in George Schumann's "Ruth" with the Apollo Club, Chicago, on February 24, with the composer conducting. We are to introduce a new American soprano, Inez Barbour, who is to appear in Traubmann's "German Mass," with the Oratorio Society. Lucy Marsh will be featured on programs of the Apollo Club, St. Louis, and the Arion Club, Milwaukee.

Lambert Murphy and Reinald Werrenrath will be heard as soloists at the Worcester Festival. Mr. Werrenrath will devote his season to recitals, while Mr. Murphy will make concert and festival appearances in addition to his work at the Metropolitan Opera House. Janet Spencer, the American contralto, will make an extended tour after successful appearances in Europe, and Marie Stoddart is to be heard in oratorio and concert. Albert Quesnel, the popular tenor, returns for the season of 1912-13. Among the engagements of Frederick Weld is an appearance with the Philharmonic Society in March. We are also arranging for the season of Clifford Lott, the California baritone; Ada Sassoli, the harpist; Jules Falk, the violinist, and Fritz Bruch, the 'cellist.

We have already made arrangements for the following New York concerts: October 26, Elman, Carnegie Hall; 29, Sembrich, Carnegie Hall; November 2, Alma Gluck, Carnegie Hall; 3, George Hamlin, Æolian Hall; 20, John Thompson, Æolian Hall; 21, Clementine de Vere-Sapio, Æolian Hall; December 6, Ernest Schelling, Carnegie Hall; January 2, Sembrich, Carnegie Hall; 18, Schumann-Heink, Carnegie Hall; 28, Elena Gerhardt, Carnegie Hall; March 25, Sembrich, Carnegie Hall, and March 29, Elman, Carnegie Hall.

Haensel & Jones Again Offer Attractive List of Offerings for the Concert Field

THE list of artists announced for the season of 1912-13 by Messrs. Haensel and Jones is headed for the third consecutive season by Alessandro Bonci. Mr. Bonci will return to the United States for his concert dates shortly after filling his opera engagements in Mexico, which are to begin in October. It has not been decided as yet how long Mr. Bonci will remain here, but it is quite probable that he will stay until the end of April. The coming concert season undoubtedly will be the last that Mr. Bonci will spend in the United States for some years to come.

The annual Winter and Spring tours of the New York Symphony Orchestra, Walter Damrosch, conductor, will again be under the management of this firm.

Mme. Jeanne Jomelli, the dramatic soprano, who is now singing in opera abroad, arrives in January for a short tour of three months, which will take her as far West as Denver. Leo Slézak, the Bohemian tenor of the Metropolitan Opera House, will devote the month of February to concert work, and in that short space of time will fill not less than fifteen engagements to take him from coast to coast. The date of his New York recital will be announced later.

Mme. Jeanne Gerville-Réache, contralto, will devote practically the entire season to concert work. Germaine Schnitzer, the Austrian pianist, returns for her third tour, and has already been engaged by the Boston Symphony, New York Philharmonic, Theodore Thomas, Cincinnati Symphony, and St. Louis Symphony Orchestras. Her tour opens with a recital at Æolian Hall, New York, January 9. Arthur Hartmann, the Hungarian violinist, comes for a third transcontinental tour under the same management, and will remain in America until the very end of the season. His first New York appearance is with the New York Symphony Orchestra, Walter Damrosch directing, on March 2.

Adriano Ariani, the Italian pianist, returns for a tour lasting from January to May. Mr. and Mrs. David Mannes, in addition to giving their usual series of three recitals at the Belasco Theatre Sunday evenings, November 3, December 15, and January 19, will make a tour as far west as Kansas City, during which they will play from fifty to sixty engagements. Miss Minnie Tracey, the American dramatic soprano, who has been singing in opera in France, England, and Scandinavia for the past eight years, returns for a short visit in January, and will be heard in recital in New York, Philadelphia, Boston, Chicago, and other large cities.

Emma Loeffler, formerly one of Oscar Hammerstein's sopranos, gives a recital at Æolian Hall Friday evening, November 8, and Mme. Nina Dimitrieff, the Russian soprano, will be heard in a recital in the same concert hall Sunday evening, November 10. Paulo Gruppe, the Dutch 'cellist, postponed his coming to America until January. In February he goes to the Pacific Coast to fill ten engagements there, and will return to New York for his recital some time in March.

Among the other artists under the management of Messrs. Haensel and Jones are Ellison Van Hoose, tenor; Gertrude Rennyson, Margaret Goetz-Kellner, Edna Blanche Showalter, sopranos; Christine Miller, Florence Mulford, and Beatrice McCue, contraltos; Horatio Connell, Marcus Kellerman, baritones, and Arthur Middleton, basso; Herma Menth, the Hungarian pianist; Isabel Hauser, the New York pianist, and the Saslavsky String Quartet.

Marc Lagen's Philosophy as Applied to The Musical Managing Business

By MARC LAGEN

I SPENT last Saturday in Philadelphia, and while riding home I noticed a large sign which said "See America First." This brought to my mind the painful duty of having to write an article for the annual Fall issue of MUSICAL AMERICA, and also the sign gave me much food for thought. Why, I asked myself, do Americans have the European fever when they can see and particularly hear the finest musicians right in this country, and thinking over the large list of foreign and native soloists I myself was to manage this year, I was strongly tempted to pull the emergency chord, get a painting pot, though I am no artist, and change that sign to "Hear in America First," especially what Marc Lagen has to offer, but here modesty forbids me to toot my own horn. My artists toot it for me.

Then, again, I want to say I am a strong advocate of woman suffrage, not for business reasons, but because I am thoroughly convinced beyond contradiction that what America needs most, to better the existing conditions, are Theodore Roosevelt and Woman Suffrage. Women keep the material wolf from the concert artist's door—that is, statistics show that fifty per cent, if not more, of the engagements booked by musical artists are with women's clubs or musical organizations that are maintained by them.

I notice that the majority of managers have given out their predictions for next season. Of course, it will be a record breaker in America. Each season for the last century and a half has been one. For you can always tell the substantial growth of any community by its musical growth.

Of course, from the booking standpoint, our office has received over one hundred per cent. of the bookings received last year. We hope to make this one thousand per cent. before the season is over. The American artists talk about the atmosphere of Europe. This always makes me laugh. A musical artist can create an atmosphere in a tree or down in a coal mine. Atmosphere cannot be created in a certain country; it must be created in and by the artist.

One of the most interesting things that has come up in my business in the past year is the amount of enemies I have made—although, when they abuse me, it has amused me and I have learned the lesson that success is only for those who will set a standard and stick to it. Success courts slander. Slander is a vulture that eats to its own death. "Truth crushed to earth will rise again."

To continue—advertising is the most serious problem that confronts the musical artist and manager. An artist who advertises in a paper that sells criticism will derive as much benefit from it as a prize fighter who advertists in a Sunday School journal. The artist should be careful in investigating a musical periodical. If it is entered as second-class mail matter, the advertiser should investigate to see whether it is second-class from a literary, commercial or circularization standpoint. As Abe Martin says, "It is nobody's business if a fellow doesn't advertise, but nobody knows his business." I believe Abe hit the nail on the head when he got that off. The first thing any musician should consider before entering the concert field is, "Am I equipped to meet the demands made upon the concert artist of to-day?" The manager cannot sing for you; he can only get you engagements, and it is up to you "to produce the goods." The success of your manager and yourself rests with you.

We have bookings for our attractions from coast to coast. We also have dates in Mexico and Canada, and are making our contracts for 1913-14. We have signed with Marie Caslova for the season of 1913-14 last December. We will represent in this country the greatest of all pianists, Moriz Rosenthal, for next season, and we also have most of the artists with us again this year, proving our power to please both the public and soloist.

I believe I made the mistake when I first went into business of not looking far enough ahead. At the present time we are negotiating a deal for the season of 1915-16. Were I to go into detail and explain the wonderful qualities of the numerous artists under my management, I am afraid you would have to increase the size of your paper to such an extent that it would be barred from the United States mails. However, it pleases me to say that the following list of artists under my management are all soloists not only of the first rank, but far superior to many of the so-called "first-class artists."

We have the pleasure to present the Zoellner Quartet, the Frank Croxton Quartet, the Hahn Concert Company, Helen Waldo, Narodny-Hoegsbro Recitals, Kimball, Wycoff, Lund, Glessner-Vaughan, Marshall, Sherman Clark, May, Langston, De Ahna, Young, Berry, Hackett, Campanari, Rothier, Croxton, Janpolski, Meek, Aldrich, Possart, Herman, Adler, Wyers, Beaton and Corey.

Foster and David Now Begin Second Season

By WALTER DAVID

WE did not enter the field with any illusions, for we were not entirely devoid of managerial experience. We have enjoyed this first season immensely and its record is a very pleasing one to us. We have made many friendships which are really worth having, and among them some of the highly respected managers of New York, and our relations with them have been very cordial.

We were fortunate in the list of attractions we presented; the list we are presenting this year is a stronger one. We have a definite standard to which every artist must attain, and no one can be with us who does not meet our requirements. During the past year we have had 426 sopranos alone apply to us to assume their management. From this number we did not select a single one. Tenors, baritones, contraltos, bassos, violinists, 'cellists, flutists, pianists, all sorts and conditions of artists have called, but few were chosen, yet we have given all of these people cour-

[Continued on page 116]

THE supremacy of *MAUD POWELL* among violinists is evidenced by her appearance, as soloist with all the great orchestras and leading musical organizations oftener than any other artist before the public.



Re-engagements are the tests.

It has been said truly: "*MAUD POWELL* stands today not only the greatest American musical artist, but also the most vitally interesting figure in the Violin World."

H. Godfrey Turner, 1402 Broadway, New York.

"The Flonzaleys need fear no rival"—Philip Hale

Loudon Charlton takes special pride in presenting, for their **Sixth Consecutive American Tour,** the

FLONZALEY

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ADOLFO BETTI, 1st Violin

ALFRED POCHON, 2d Violin

UGO ARA, Viola

IWAN d'ARCHAMBEAU, Violoncello

Universally acknowledged To Be The Foremost Chamber-Music Organization of the Day.

The Flonzaleys will give: Their Regular New York Series of Three Concerts. Three Concerts in Boston. Three Concerts in Brooklyn. Three Concerts in Chicago. Two Concerts in Cincinnati. 64 Concerts in Other Cities—and of these ALL BUT 14 are already booked.

To hear the Flonzaley Quartet is to hear the "distillation of music in its highest form"—the perfection of quartet-playing. In Europe the Flonzaleys have long been accorded a supreme position. In America they have not only out-distanced all rivals, but have set new standards, and have developed a taste for chamber-music in many places where it hitherto has been but little known and appreciated. One Flonzaley visit has invariably meant a re-engagement.

For terms for one of the 14 dates still available, address Loudon Charlton, Carnegie Hall, New York

"THE REAL RUBINSTEIN NO. 2"
—Mr. H. T. Finck, in *N. Y. Post*

JOSEF
LHEVINNE

The Greatest of Russian Pianists



In America

January, February and March—Coast to Coast

(April *in Mexico*)

Josef Stransky, Arnold Volpe and Dr. Ernest Kunwald are among the distinguished Conductors under whose baton Lhevinne will play. His Recital engagements are being booked with astonishing rapidity—so much so, that immediate application will be necessary to secure such dates as are still available. Following his solidly-booked tour of last winter, Lhevinne's brilliant prospects for the coming season mark him pre-eminently an artist of tremendous popularity and phenomenal drawing-power—a veritable Giant of the Keyboard.

Management:

LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

STEINWAY PIANO USED

After two seasons of uninterrupted EUROPEAN TRIUMPHS
Including orchestral appearances under the baton of practically every world-renowned Conductor of England and the Continent

TINA
LERNER

THE BRILLIANT RUSSIAN PIANIST

RETURNS FOR HER

THIRD AMERICAN TOUR



Tina Lerner's remarkable playing, her fine musicianship and her rare beauty and charm made her a distinct sensation on each of her previous American visits. In Europe, where she has long been a favorite, her place among the foremost of living pianists has been established by her achievements of the past two years—achievements that mark her indisputably as the greatest woman pianist of the day.

Miss Lerner will be in America the entire season. For terms and dates, address

LOUDON CHARLTON, Carnegie Hall, New York.

Tina Lerner uses the Mason & Hamlin Piano

INVITING OPERATIC PROGRAM AND DR. MUCK'S RETURN TO ORCHESTRA, STRIKING FEATURES OF BOSTON MUSIC SEASON

Many New Singers Added to Director Russell's Company and Interesting Novelties Promised—Symphony Orchestra Has an Increased Schedule—Local Managers Arrange for Recitals by Distinguished Musical Visitors—Choruses Prepare for Regular Concerts With Eminent Soloists

Bureau of Musical America,
120 Boylston St., Boston, Mass.,
October 5, 1912.

THE announcement of new works to be performed at the Opera House and by the Symphony, the engagement of many new artists, the plans for an unusually long list of concerts and recitals, and the report of largely increased registration of students at the New England Conservatory of Music indicate that Boston music lovers are to receive their full share of the good and desirable things musically, which this country and the world has to offer this season, and shows that Boston continues to hold its assured position as one of the greatest and most important centers of musical progress in the United States.



Alice Nielsen and W. J. Hubbard, Publicity Manager of the Boston Opera House

Henry Russell, director of the Boston Opera Company, returned a few days ago from a stay of several months in Europe, during which time he made elaborate plans for the coming season. He has engaged many new singers and re-engaged nearly all of the old favorites who have been heard in Boston during the past two or three seasons. He also concluded plans for the production of several operas new to Boston, or at least new to Boston Opera House audiences, among them being "Les Contes d'Hoffmann," which will be given on the opening night, November 25; Charpentier's "Louise," "Don Giovanni," "La Forêt Bleue," "The Jewels of the Madonna" and "Suzanna's Secret."

Among the new artists are: Mme. Hempel, Mme. Edvina and Mmes. Alciatore, Delva and Bori, sopranos; Messrs. Laffitte, Lipmann, McCormack, Orsino and Magnez, tenors; Messrs. Rossi and Whitehill, baritones, and Mme. Schumann-Heink, Gothier and Mandell, altos.

Artists who already have won great popularity with the Boston public and who will return to the Boston Opera House stage the coming season include: Mmes. Destinn, Garden and Tetrazzini, sopranos; Mme. Gay, alto; Messrs. Clément, Dalmorès, Urlus and Zenatello, tenors; Messrs. Marcoux and Scotti, baritones, and Messrs. Lankow and Mardonès, bassos.

Messrs. Caplet and Moranzoni will be the conductors for the larger part of the season, Mr. Weingartner having charge of several productions during mid-season. The stage management will be in the able hands of Joseph Urban, who has designed much of the scenery and costumes to be used this season.

During Mr. Weingartner's stay "Don Giovanni" and "Djamileh" will be produced. Alice Nielsen will sing the part of *Zerlina* and Mr. Marcoux will be the *Don Giovanni*. Others in the cast will include Mr. McCormack, Mme. Destinn and Mme. Gadski.

The subscription to the opera this season is already many thousand dollars ahead of last year, and there has been an excellent subscription to the guaranty fund, so that the financial situation is absolutely unquestioned.

New Annex to the Opera House

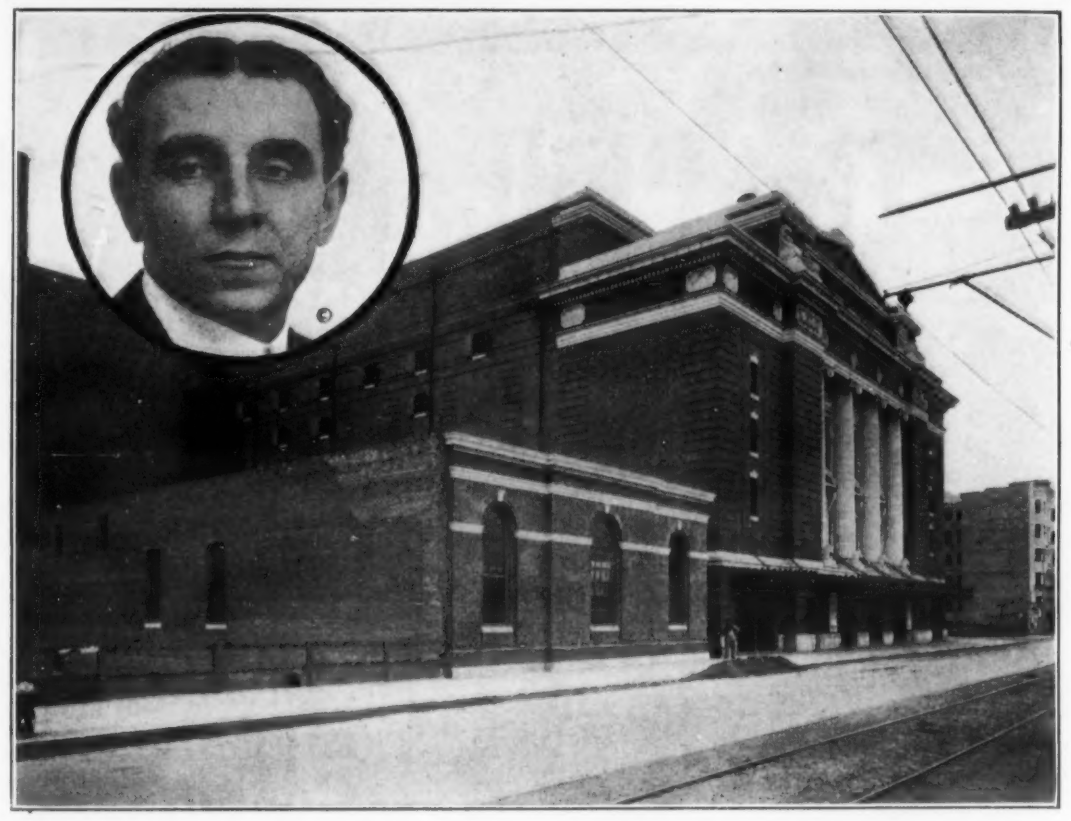
Director Russell was most enthusiastic over the so-called annex, which has been constructed during Summer and which will give much needed facilities for rehearsals and also provide adequate quarters for Mr. Caplet and Mr. Urban. Mr. Russell said that this is another proof of Eben D. Jordan's boundless generosity and interest in the Boston Opera.

Mr. Russell announces that the Sunday concerts, which have been a feature for the past two or three seasons, will be continued with a change from evening to afternoon, as it is believed that this hour will appeal particularly to concert-goers.

Mr. Russell waxed enthusiastic over the production of "Tosca," which is to be given at the Boston Opera House this season with Mary Garden in the title rôle.

"I do not wish to forestall criticism, or in any way prejudice public estimate," said Director Russell relative to Mary Garden's performance of *Tosca* in Paris, "but I will say that, personally, I consider Miss Garden's presentation of the character one of the finest and most artistic creations she yet has offered the public. In the second act of the opera—and it, after all, is the crucial test—she gave a performance which vocally was admirable, and which, histrionically is to my mind, comparable only with that of Mme. Bernhardt in the rôle. In fact, not since I saw Mme. Bernhardt's *Tosca* have I been so impressed by the true tragedy, the awesomeness, the inevitableness of the killing of *Scarpia* as I was in watching Miss Garden's portrayal the other evening in Paris. She freed the scene from all that was melodramatic and sensational and lifted it to the plane of the undeniably tragic. Boston is to have the first American hearing of this excellent *Tosca*, for Miss Garden will present it here on Monday evening, December 2—the first night of the second week of the season—and I feel confident the public will find the performance a remarkably interesting and exceptionally artistic one."

Director Russell expressed himself as greatly pleased because of the association of W. L. Hubbard, the new manager of publicity with the Opera House. "Mr. Hubbard comes as one of my long-time friends. We first met in Chicago seven years ago, when I was there with the San Carlo Opera Company, and when he was the music editor of the Chicago *Tribune*. He was then, as he is now, a musician of thorough training, a man of highest ideals and authority on all that pertains to tonal art. To have such a man at the head of the publicity department of the Opera House means that the sensational and untrue will be eliminated from all the official communications made to the public through that department, and that the artistic and the musical will receive their due. It is along the lines of lecturing, however, that I feel that Mr. Hubbard's influence will be of even greater value. His discussions of the operas to be presented will be in the nature of talks—in fact, he objects, I believe, to their being designated as lectures."



Boston Opera House, Showing Annex to Be Used for Rehearsals—Inset, Henry Russell, Director Boston Opera House *(Photograph Copyright by the Dadmund Company*

Nothing has been left undone by Mr. Russell or his many able assistants to make the coming season by far the most noteworthy of any in the history of the Boston Opera House. Mr. Russell has at his command every facility for the most artistic productions.

New York Headquarters of Boston Opera

Last Spring Director Russell, after considering the matter carefully, decided to open New York headquarters of the Boston Opera Company, and he placed in charge of this department Theodore H. Bauer, who, for the past three years had demonstrated unusual abilities as press representative of the opera company. Mr. Bauer is an able, energetic and diplomatic man, and his wide experience with artists makes him particularly valuable to the company in its new office. Mr. Bauer has, as a very capable assistant, Allen Cahill, who was for some time connected with the publicity department at the Opera House.

The New York headquarters are located at the Commercial Trust Building, No. 1451 Broadway. The idea is to facilitate the booking of concert engagements for artists of the Boston company and also to carry on the many details which can more easily be handled from New York City.



Interior of Symphony Hall, the Home of the Boston Symphony Orchestra—Inset, Carl Muck, Director

New England Conservatory's Big Year

The New England Conservatory of Music, which has become an important historical institution in Boston on account of its many years of honorable existence, opened September 9 its sixtieth school year with a registration which indicates that the total for the year will be as large, if not larger than last year's record, which exceeded 3,000, and which was the largest ever attained. There are several changes in the faculty and one or two important additions to the curriculum.

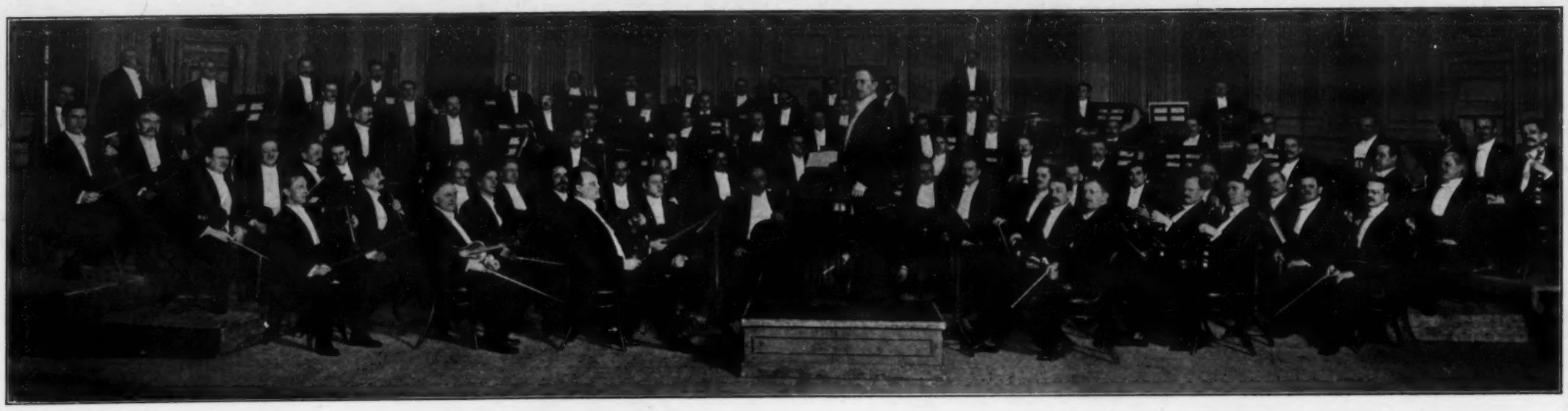
Manager Ralph L. Flanders is at the office again, after spending the Summer at his camp in the Maine woods with his family and a party of friends. Director George W. Chadwick was at his Summer home at Westchop, on Martha's Vineyard, and gave considerable time and attention to several new compositions, which will probably be produced for the first time during the coming musical season. Wallace Goodrich, dean of the faculty, is back again from his Summer home at Manchester-by-the-Sea.

Clayton Johns, the noted Boston pianist and composer who was engaged last year, has now joined the Conservatory faculty. Another new member is Hedwig Schroeder, daughter of Alwin Schroeder, the distinguished 'cellist. Both of these musicians will confine their work to the pianoforte department.

Armand Fortin, of the vocal faculty and superintendent of the vocal normal department, has been given a year's leave of absence and will spend the Winter in Jamaica.

The completeness of the curriculum at the Conservatory, covering as it does the entire field of music from the fundamentals to the post-graduate work in composition, grand opera and other departments, has often been the source of most favorable comment from musical pupils and educators in general. The operatic department is considered one of the most practical opportunities for the study of grand opera and has been even more comprehensive the past year than it was during the initial years of the department under former conditions. Raymon Blanchart, the regisseur of the opera school, has returned from Europe, bringing with him his talented daughter Arminda, whose accomplishments as a pianist have already made a reputation for her in Italy, although she is only fifteen years of age. She will complete her studies at the conservatory. Mr.

[Continued on page 25]



The Philharmonic Society of New York

FOUNDED 1842

Seventy-first Season **JOSEF STRANSKY, Conductor**

NEW YORK

"Mr. Stransky has what New Yorkers enjoy most, rhythmic energy, dramatic impulses, and the art of bringing out emotional climaxes. * * * He has triumphantly demonstrated that he is in the same class with Anton Seidl and Gustav Mahler."—*Henry T. Finck in New York Evening Post.*

"A fine handicraftsman, a sensitive highly appreciative artist, a musician of large and generous sympathies."—*H. E. Krehbiel in New York Tribune.*

"The New York Philharmonic is an institution of whose history and achievements New York may well be proud."—*Richard Aldrich in New York Times.*

"The Philharmonic Society has a past which entitles every serious lover of music to be interested in its doings. It is not a matter of small moment that New York should possess an organization which, in the line of its original foundation, has made a prouder record than that of any similar organization in the world with the exception of the Society of like name in London."—*H. E. Krehbiel, New York Tribune.*

CLEVELAND

"Stransky is a director of impelling force, big emotional vision, and an ability to retell oft-told tonal stories with a personal charm. He is modern, without being aggressively and anarchistically so; he displays a fine sense of the range of dynamic coloring. * * * The Philharmonic played with a tonal finish that was inspiring."—*Wilson G. Smith in Cleveland Press.*

BOSTON

"There has seldom been a more enthusiastic audience in Symphony Hall at an orchestral concert. * * * Mr. Stransky's personality is pleasing, and it colors strongly his interpretation. * * * He seems to be a man of authority and taste, a fiery nature who exercises self-control; a poetic soul who is not extravagantly dithyrambic. * * * Mr. Stransky came to an orchestra distinguished for its routine work. Under his direction yesterday it played with fine precision, with a full sonorous body of tone in passionate and stormy passages, with marked elasticity in rhythmic and dynamic changes and with an inspiring vitality."—*Philip Hale in Boston Herald.*

"The visiting orchestra scored a complete triumph and its new leader shone as a bright particular star. Stransky won a great triumph in his own right. * * * The performance of the Meistersinger Prelude was memorable. Never has this noblest of preludes been given here with so perfect a balance, so clear a rendering of the many themes. * * * The Philharmonic Society may be congratulated on finding a leader who is worthy, even after Mahler, and whose power and clearness of reading deserves the very highest praise."—*Arthur Elson in Boston Advertiser.*

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Sixteen Thursday Evening, Sixteen Friday Afternoon and Eight Sunday Afternoon Concerts in Carnegie Hall, New York.
Five Sunday Afternoon Concerts in the Brooklyn Academy of Music, and tours including Forty Concerts in other cities.

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EUGENE YSAYE First Appearance with Orchestra
MISCHA ELMAN First Appearance with Orchestra
EFREM ZIMBALIST **LOUIS PERSINGER**
HENRY P. SCHMITT **BONARIOS GRIMSON**
MAUD POWELL **HENRI LEON LE ROY**
LEOPOLD GODOWSKY First Appearance
MAX PAUER First Appearance
ERNEST SCHELLING First Appearance
RUDOLPH GANZ **TINA LERNER**
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GERMAINE SCHNITZER **XAVER REITER**
Mme. SCHUMANN-HEINK First Appearance
Mme. FRANCES ALDA
Mme. MARIE RAPPOLD
Miss FLORENCE HINCKLE
Miss NEVADA VAN DER VEER
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REED MILLER
FREDERICK WELD

Prospectus containing detailed information may be had at hotels, music stores and on application from

FELIX F. LEIFELS, *Manager*
CARNEGIE HALL, NEW YORK

BALTIMORE

"Mr. Stransky's magnetic power took a firm hold on the sympathies of his hearers at the first Baltimore concert. This hold was made more irresistible by last evening's experience of his keen musical sense and absolute control of his responsive men. * * * His reading of the Brahms Symphony assumed unsuspected plastic virility and beauty. * * * The impression made by the whole concert was profound."—*O. B. Boise in Baltimore News, Jan.* 16, 1912.

CHICAGO

"Interest in the New York Philharmonic Society's first Chicago concert was so great that Orchestra Hall was sold out yesterday afternoon. * * * Conductor Stransky is a man of force and originality, hence the admirable discipline of the Orchestra is not surprising. * * * Stransky possesses both temperament and fantasy in abundant measure."—*Glenn Dillard Gunn in Chicago Tribune.*

"One of the most attractive qualities of the work yesterday was the mastery over the subtleties of nuance. * * * The Philharmonic Orchestra can bring forth a ravishing pianissimo, an attenuation of sound so delicate that the ear can only by effort detect the tone. * * * Mr. Stransky and his orchestra may well be congratulated upon the performance of Liszt's 'Tasso.' The work was rendered with remarkable beauty and distinction. * * * Upon a high plane, too, stands the interpretation of Dvorak's Symphony 'From the New World.'"—*Felix Borowski in the Chicago Record-Herald.*

BOSTON'S MUSICAL PROGRAM.

[Continued from page 23]

Blanchart's other daughter Armanda has already been studying in the Opera School, having taken a year's vocal training preparatory to entering the operatic department.

Edith Barnes, of St. Louis, whose success in the Opera School last year led to her being given an opportunity to make her professional début at the Boston Opera House, has now been engaged as a regular member of the Boston Opera Company.

An unusually large number of pupils are registered this season from Canada and particularly the Canadian Northwest. The number of pupils from that section of the country has constantly increased, giving rather interesting evidence of the advancing financial resources of the extensive farming country of Canada.

The list of registrations for the previous year is interesting among other things, as showing that pupils come to study in this school not only from every State and Territory in the Union and the Dominion of Canada, but also from Barbados, Bulgaria, Cuba, England, France, Hawaii, Mexico, Panama, Russia, South America and Turkey.

A course in English diction is being introduced this season and will be under the personal supervision of Clara Kathleen Rogers (Clara Doria), author of a textbook, which will be used for the first time in any school, and also author of the "Philosophy of Singing" and "My Voice and I." "Faulty diction" has been one of the greatest difficulties with which American singers have had to contend. This course was given a trial of five months last year and Mrs. Rogers demonstrated that English can, under proper conditions, be sung and understood as well as the Latin languages.

Dr. Muck's Return

Boston Symphony audiences will welcome the return of Dr. Karl Muck, after his absence of several seasons. He is one of the most popular conductors who ever wielded a bâton in Symphony Hall. An unusual amount of interest has already been manifested in the coming season of the Boston Symphony Orchestra and the auction sale of seats broke many previous records. The orchestra will be composed of exactly 100 men this season, being one less than the number last year.

For the present fourteen soloists are announced with a prospect of an addition or two from the distinguished singers that the course of the season may bring. The vocalists engaged are Julia Culp and Elena Gerhardt, of the highest rank in the concert rooms of Europe; Maggie Teyte, of the Chicago-Philadelphia Opera Company; Marie Rappold, who will be the first soloist of the season, and Herbert Witherspoon, of the Metropolitan Opera House.

The pianists comprise Leopold Godowsky, whose coming has long been looked forward to by the musical public; Germaine Schnitzer will give a number of concerts besides her solo work with the orchestra; Max Pauer, who is regarded in Germany



Ralph Flanders, General Manager of the New England Conservatory of Music

as the greatest classical player of the time, with a high reputation in German concert halls. Mr. Pauer will also be soloist on the tours as well as in Boston; Norman Wilks, an English pianist, and George Proctor, the Boston pianist, whose high standard of work is so well known and whose appearance last year was deferred. Among the violinists to appear are two of the highest order—Eugen Ysaye and Fritz Kreisler, and from the orchestra itself will come Anton Witek, the concert-master. Otto Urack, the 'cellist, who is to be the successor of Alwin Schroeder in the orchestra, will also be a soloist.

The Orchestra's Tours

There will be a total of 110 concerts between this month and next May, making a few less than the number given last season, on account of the abandonment of one of the Middle West trips. There will be the usual series of twenty-four pairs, one-half on Friday afternoons and half on Saturday evenings, with two additional concerts on Sunday evenings for the pension fund of the orchestra. The afternoon concerts began on October 11 and will end on Friday, May 2, but the trips to New York and to the West will break the series on November 8, December 6, January 10, January 31, February 21 and March 21. The evening concerts began on October 12 and will continue through Saturday, May 3, with corresponding breaks on November 9, December 7, January 11, February 1, February 22 and March 22. It has been necessary heretofore to shift the concert that would fall on Good Friday, March 21, but it will not be necessary this year on account of the absence of the orchestra on a journey to New York.

[Continued on page 27]



EILY BARNATO,
Soprano
(Opéra Comique, Paris)
"With heartiest thanks from his ever grateful pupil."



GEORGIE GIFFORD
(Soprano, Sigaldi Opera Co., Mexico)
"To my very kind friend and teacher, Wilfried Klamroth, with grateful expressions of appreciation from his pupil."



ESTHER COBINA JOHNSON
(Munich Opera)
"To Wilfried Klamroth, in great appreciation of his splendid work, from his pupil."



MARION MAY
(Concert and Oratorio Contralto)
"With sincere appreciation of the great assistance Mr. Klamroth has given me and a realization of my indebtedness to him in the field of music."



—Mishkin Photo.



FREDERICK WEMPLE
(Concert and Recital)
"From a grateful friend and pupil."



IVAN ALTCHEVSKY
(Manhattan Opera—Paris Opéra)
"To my great master and friend, Klamroth, with affectionate remembrance."

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ENRICO ARESON
(Boston Opera—Nice Opera)
"To my friend and teacher, who saved me."

THE Symphony Society of New York

(Founded in 1878 by Dr. Leopold Damrosch)

Walter Damrosch, *Conductor*

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NEW AEOLIAN HALL

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Five Young People's Concerts on Saturday Afternoons in the Academy of Music, Brooklyn, and Tours including Fifty Concerts in other Cities

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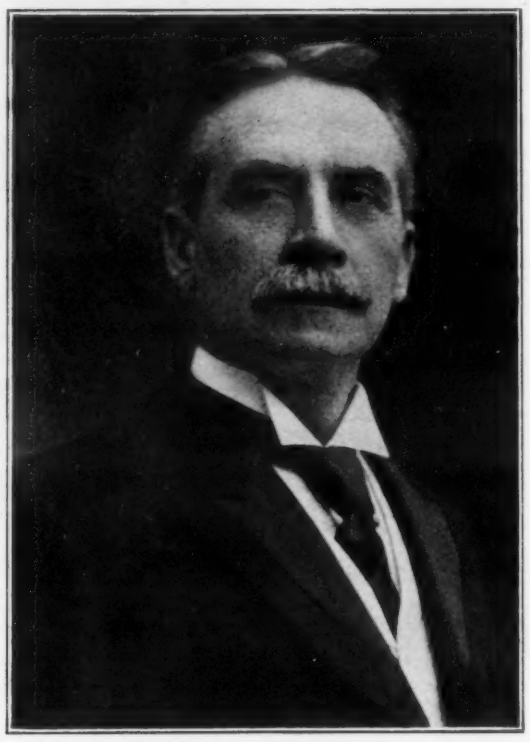
SOLOISTS

Maggie Teyte Soprano	**John McCormack** Tenor	**Mischa Elman** Violin
Eugen Ysaye Violin	**Edmond Clément** Tenor	**Arthur Hartman** Violin
Ernesto Consolo Piano	**Georg Henschel** Baritone	**Gottfried Galston** Piano
David Mannes Violin	**Alexander Saslavsky** Violin	**William Durieux** Cello
George Barrère Flute	**Paul Kéfer** Cello	**Gustave Langenus** Clarinet

BOSTON'S MUSICAL PROGRAM

[Continued from page 25]

Outside of Boston the orchestra will give the usual ten concerts of previous years in New York and the usual five in Philadelphia, Washington, Baltimore and Brooklyn; in Cambridge there will be the



Arthur Mees, Conductor of the St. Cecilia Society

usual eight concerts under the auspices of the University. In the last week in January it will make a western tour for concerts in Albany, Toronto, Buffalo, Cleveland, Ann Arbor and Detroit. In New England it will give five concerts in Providence, one each in Hartford, Worcester and New Bedford, with occasional visits to other important cities.

There have been a large number of changes in the personnel of the orchestra, some of the players having withdrawn to go elsewhere or to follow other occupations. The players will number 101 and will include many new violinists, 'cellists, among the strings, and new players for the flute, oboe, horn and bassoon in the wind-choir, all of whom were engaged by Dr. Muck. The flutist and oboist are from the French school; the rest of the new men are Germans, two of them, Mr. Urack, the 'cellist, and Mr. Habernichl, the leader of the second violins, are men of high reputation.

In Dr. Muck the orchestra will have a conductor of the first rank. The programs will be chosen with his usual catholicity of taste.

Manager Mudgett's Attractions

Louis Mudgett, manager of Symphony Hall and local manager for the majority of artists who visit Boston during the season, has an unusually long and attractive list of bookings already made. Mme. Calvé will open the season with a song recital in Symphony Hall Sunday evening, October 20. The Philharmonic Society, Stransky conductor, will be here for the only time in Boston this season. November 10, in Symphony Hall.

Other artists who will appear in this hall during the season include Mme. Schumann-Heink, November 24; Mme. Sembrich, December 8; Mlle. Genée, the dancer, December 9; Mischa Elman, the violinist, December 15; the Cecilian Society in connection with the Boston Symphony Orchestra, December 19; the Handel and Haydn Society in two Christmas performances of "The Messiah," December 22 and 23; Clara Butt and Kennerly Rumford, January 5; Harry Lauder, week of January 6; Ysaye, the violinist, January 12; Elena Gerhardt, January 19; Minneapolis Symphony Orchestra, early in February; Handel and Haydn Society, February 9 and March 23; Cecilia Society, April 17.

The Kneisel Quartet will give four concerts in Steinert Hall on the evenings of November 5, December 3, January 7 and March 18. The Flonzaley Quartet will give



George W. Chadwick, Director of the New England Conservatory of Music

three concerts in Jordan Hall Thursday afternoons, December 12, February 6 and March 13.

Mrs. Helen Allen Hunt, mezzo-contralto, will give a recital of songs in Steinert Hall November 21.

Other artists who will appear in Jordan Hall during the season include Tina Lerner, the pianist, November 14; Germaine Schnitzer, the pianist, November 11; Kitty Cheatham, during the middle of January; Julia Culp, in January. Edith Thompson, the pianist, will be heard in a recital in Jordan Hall in January.

Edmond Clément and Maggie Teyte will give a series of concerts in Jordan Hall, presenting new French songs and operatic novelties. Recitals will probably be given by Godowsky and Norman Wilks. Max Pauer will also probably give a recital in Jordan Hall during January and Zimbalist, the violinist, will also be heard in a recital.



No. 1, Greta Casavant (Mezzo); No. 2, Max Lipmann (Tenor); No. 3, Ernestine Gauthier (Mezzo)—All New Members of the Boston Opera Company

Conductor Mollenhauer's Schedule

Emil Mollenhauer, Boston's distinguished director, will add to his other activities during the coming season that of coaching professional artists in oratorio and opera in New York City Thursdays of each week. Mr. Mollenhauer, from his many years' experience as director of the Handel and Haydn Society, Apollo Club and Boston Festival Orchestra, is conversant with every requirement of successful performances of oratorio and opera. He has for many years coached artists here in Boston, and during the past two or three seasons has received so many requests from New York singers for appointments that he has decided to go to New York for one day a week. He will have his studio at the rooms of Walter R. Anderson, No. 5 West Thirty-eighth street.

Mr. Mollenhauer will conduct the usual concerts of the Handel and Haydn Society and Apollo Club this season and will make the usual Spring tour with the Boston Festival Orchestra. He will also direct several choral performances in cities near Boston, and will continue to coach at his beautiful Huntington avenue residence. During the Summer Mr. Mollenhauer has picked up several new pieces of antique furniture, which he has added to his almost priceless collection. He now has hardly a single bit of modern furniture in his entire house.

The soloists who will assist in the performance of the production of the "Messiah," given by the Handel and Haydn Society, Emil Mollenhauer director, on December 22 and 23, will be Mildred Potter, Mme. Wilhelmina Wright Calvert and



Emil Mollenhauer, Conductor of the Handel and Haydn Society

Willard Smith. On February 9 Rossini's "Stabat Mater' and Chadwick's "Phœnix Expirans" will be given, with Mme. Schumann-Heink, Frederic Martin and Mrs. Caroline Hudson-Alexander as soloists. "Elijah" will be given as the Easter program, with Grace Bonner Williams as one of the soloists.

Apollo Club Plans

Florence Hinkle will be the soloist at the first concert given by the Apollo Club at Jordan Hall on November 12. The soloist for the evening, December 31, will be Irma Seydel, the violinist. The soloists for the evening of February 18 will be announced later. The last of the solos will be given April 8 with orchestra. In addition to these concerts the society will appear before the Providence Musical Association at Providence, November 22.

Cecilia Society Concerts

There will be three concerts by the Cecilia Society, Arthur Mees conductor, the coming season, the first one on December 19 being held at Symphony Hall with orchestra when Verdi's "Te Deum" and Wolf-Ferrari's "Vita Nuova" will be given. The soloists on this occasion will be Mrs. Caroline Hudson-Alexander and Earl Cartwright. The second concert will be given February 20 at Jordan Hall, followed by a third concert at Symphony Hall on April 17 with orchestra. The success of the concerts last season under the direction of



Minnie Edvina as "Tosca" (Above) and Nina Alciatore as "Tosca," (Below), New Members of the Boston Opera Company

Mr. Mees was noteworthy. He is a most able conductor and his connection with the Cecilia has resulted in renewed interest in these concerts.

People's Choral Union

The People's Choral Union, a mixed chorus of 400 voices, Frederick W. Wodell conductor, will this season give two concerts in Symphony Hall. The first will come about the middle of January, when a dramatic cantata, selections from Dvorak's "Stabat Mater" and orchestral numbers will make up the program. The second concert will occur Sunday evening, April 27, when "Elijah" will be given with a quartet of soloists. This chorus has made remarkable progress the past three seasons and is now counted by good judges as doing a great deal to increase the love for the best type of choral composition not for among the singers of the city but also among the concert-going public.

Richard Newman's Bookings

Richard Newman, manager of Steinert Hall and also manager of Alice Eldridge, the pianist, announces a number of important bookings for his artist during the early Fall. Miss Eldridge will play with orchestra in New York November 14 and with the Symphony Orchestra December 16. She has also been engaged for a concert in Northfield, Mass., October 21.

The Kneisel Quartet will give four concerts in Steinert Hall and Max Heinrich will give two song recitals October 28 and November 12. Eleanor Rosalie Thornton, the pianist, will play at a recital in Steinert Hall November 18 and Mrs. Helen Allen Hunt, mezzo-contralto, will give her annual recital of songs in Steinert Hall in November.

Marie Thérèse Brazeau, the accomplished pianist, who has played extensively in the East during the past two seasons, will devote some time to teaching here and in New York the coming season. She has reopened her studio in Symphony Chambers and plans to visit New York fortnightly. She is a pupil of Philipp, the distinguished French master. Owing to the increase in her teaching work she has secured the services of an assistant teacher, who will have charge of the work with the younger pupils.

D. L. L.
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There will be twelve groups of concerts as last year, and the Orchestra will consist of eighty men.

Dr. Ernst Kunwald, former director of the Berlin Philharmonic Orchestra, has been engaged as conductor for these Symphony Concerts, and it is hardly necessary to say that under the bâton of this celebrated conductor, the concerts will take on the interest and importance to which they have been growing since the foundation of the Orchestra.

Dr. Kunwald is a Viennese by birth. He began his musical career as chorus-master at the Leipsic Opera House. In 1901 he went to Madrid to introduce Wagner's music dramas in Spain; the year following he conducted symphony concerts in Barcelona, and was decorated by the Dowager Queen of Spain. From 1902 to 1905, he conducted at the Municipal Theatre in Nürnberg, and since 1907 has been conductor of the Berlin Philharmonic. He is also not unknown in America, as he led two concerts of the New York Philharmonic during the winter of 1906, in the second year of their "guest-conductor" plan, and at that time the critics, with one accord, acclaimed him a master among conductors. Dr. Kunwald is a young man, somewhere in the early forties, of great dynamic force, an inveterate worker, and in talent and achievement easily ranks with the best conductors of today.

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KITTY CHEATHAM

IN HER ORIGINAL RECITAL PROGRAMMES AND PROGRAMMES WITH ORCHESTRA



—*Photo by Dover Street Studios.*

Lawrence Gilman in Harper's Weekly.—There can be no lovelier fortune, for any artist whose function is interpretative, than that which has happily fallen to MISS CHEATHAM'S lot; as there can be no privilege more rare and high than that vouchsafed to whomsoever is neither too wise nor too heedless to sit with humility at her feet.

A SPECIMEN ORCHESTRAL PROGRAMME:

Carnegie Hall, Sunday, March 3—Russian Symphony Orchestra

Soloist, KITTY CHEATHAM in an entire Tschaikowsky Programme

1. Symphony Pathétique.
2. Variations on the Legend Theme (Arensky).

   "Christ when a child a garden made and many roses planted there."—The original legend (from the Russian by Plestchejew) recited by Miss Cheatham.

3. The Nutcracker Suite.

   (Miss Cheatham prefaces each number of the suite with its original Hoffmann fairy tale, adapted by Miss Cheatham and Walter Pritchard Eaton.)

Mr. Krehbiel in the New York Tribune.—* * * The novel feature of the concert (and a very charming one it proved to be) was the verbal commentary on two numbers of the program made by Kitty Cheatham. * * * It was delightfully effective in the "Nutcracker" suite, the story of which she told in a most graceful and ingenuous version prepared by Mr. Walter Pritchard Eaton and herself. So winning was Miss Cheatham's narrative and so graciously helpful to the music that, had the audience had its way, every number would have been repeated.

Mr. R. C. Lehmann's appreciation (in *Punch*, London, July 3), extracts from a column and a half review:

"There can be no doubt about it—Miss Kitty Cheatham is 'it'—I might almost say 'it' raised to the *nth*. As soon as she opened her mouth to speak and smiled at us, a universal smile was wafted back from us over the footlights, and we all felt on excellent terms with ourselves and her. Then she began to talk to us about children; and the parents in the audience felt aglow; then she sang about children, and then she chatted again and the spell was complete. * * * Nothing could destroy for me the charm of Miss Cheatham's singing: * * * She knows her darkies through and through, and all the pathos and longing in their voices tremble in her notes. * * * If Miss Cheatham performs again I hope to be there." * * *

Edward Ziegler, the New York Herald.—The Lyceum Theatre was packed with little ones, who listened in open eyed wonder at some things and laughed at others. There were also lots of grown folks who were made young again by these songs about everything lovable and mysterious. As usual they were all delightfully recited and sung with the artistic beauty for which Miss Cheatham has become distinguished.

William B. Chase, The Evening Sun, New York.—There has not been in this generation another artist who could make up a list of songs like Kitty Cheatham's programmes contain, for Miss Cheatham alone has made the songs of childhood a classic delight to this generation. How many grand opera stars are put to the test of singing the same thing to the same public twice in a week? Caruso and Garden rarely; and no other at all, yet, Kitty Cheatham repeated her artistic matinee at the Lyceum Theatre yesterday to another crowded house, and those most hardened and habitual concert and opera goers—or run-away's—the critics of New York—again laughed at "The Bogey Man" and cried over Dunbar's "When Malindy Sings" as these identical heartless persons had done already just seven days before. It was an extraordinary demonstration of the dainty little woman's power. Kitty Cheatham is an explorer who adds something more than gayety to the nation's infancy.



—*Photo by Dover Street Studios.*

The Times, London.—In Tolstoi's "Where love is, there Christ is," Miss Cheatham showed just the same *beautiful* spirit of childlike simplicity that always distinguishes her art from the efforts of other platform reciters.

Daily Telegraph, London.—Miss Cheatham disclosed great illuminative insight, and sang her old negro songs with consummate sympathy and skill, throwing upon them a flood of light.

All communications to be addressed to H. JOHNSON, Secretary, 274 Madison Avenue, New York City

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Boston Handel & Haydn Society
Chicago Apollo Club
Cleveland Harmonic Club
Providence Arion Society
Philadelphia Choral Society
Philadelphia Strawbridge & Clothier Chorus
Pittsburgh Mozart Club

Concerts——Song Recitals



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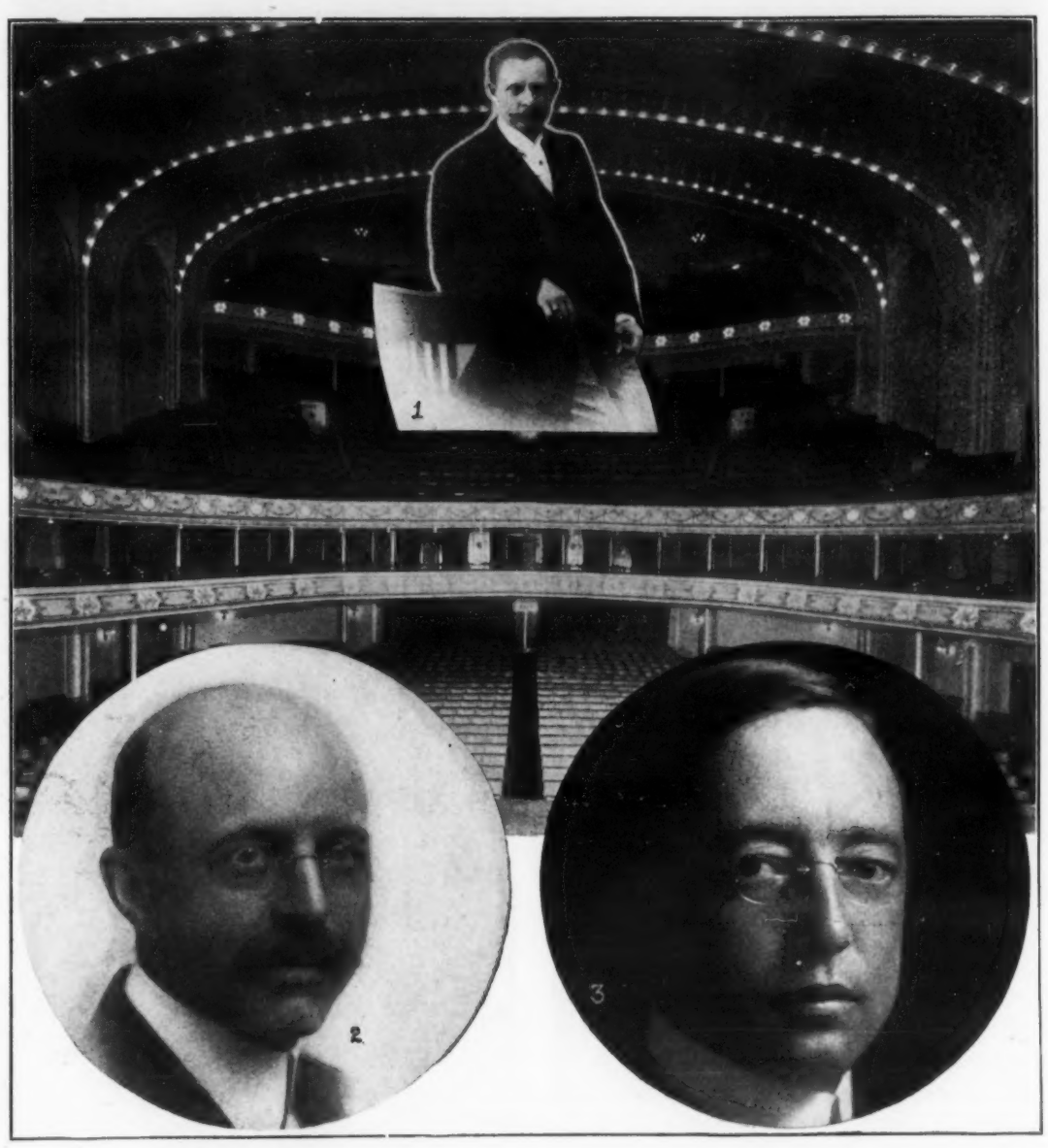
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CHICAGO FACES A WHIRL OF CONCERTS AND OPERA PERFORMANCES

Manager Dippel Announces an Attractive Schedule with Significant Novelties and New Singers—Thomas Orchestra and Local Choruses Set Forth Plans That Promise Interesting Season



View of Orchestra Hall, Home of the Theodore Thomas Orchestra—No. 1, Frederick Stock, Conductor; No. 2, Frederick J. Wessels, and No. 3, Henry E. Vogeli, Managers of the Orchestra

Impresario Neumann Again on Hand with Sunday Afternoon Attractions—Schumann-Heink to Begin Season—Wessels & Voegeli to Bring Noted Artists to the Windy City

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Oct. 5, 1912.

A SUNDAY in Chicago has little chance of being classed as a day of rest—at any rate not if you are a jaded concert-goer or a blasé critic. Sunday afternoon concerts are the inflexible rule of the road in Chicago, and all because the veteran impresario, F. Wight Neumann, has educated his Chicago public into taking their serious music as a sort of improvement upon or necessary adjunct to their religious devotions.

And, worst of all, the rest of them have paid him the compliment of imitating his procedure, with the result that it becomes a necessary part of the critic's job to study the occult sufficient to enable him to present himself simultaneously in several different concert halls "on a Sunday afternoon," or more nearly every *such* afternoon.

We have already had a sample in the cozy production of "Secret of Suzanne" by Mr. Dippel's personal aggregation in the Fine Arts Theater-*chen*, but the real opening gun of the season is on next Sunday afternoon when Schumann-Heink touches off the fuse to the fireworks which will be let loose by the first of Mr. Neumann's weeky audiences. From then on there will be little chance of a let-up until the same smiling Mother Schumann waves her last farewell to those who have survived the Winter's onslaught, presidential campaign and inauguration included, at her return on April 20.

Perhaps no city in the world can boast of such a continuous series under one management as the one presented by Mr. Neumann, unless it is Brooklyn. F. Wight Neumann is a man who enjoys the game, with all its vicissitudes.

They say that nobody makes any money out of this local impresarioship as a rule, but the answer is found right here in Chicago, which says conclusively that it is only a matter of knowing how. But where is there another man sufficiently intrepid to rent a theatre for every Sunday afternoon in the season, and pick out and present a course of artists, single-handed and unendowed, and placidly take his ease in his office while the box-office takes or doesn't take in the money—and can once in ten years strike off a balance which leaves a substantial residue on the right side of the ledger?

After Schumann-Heink, the 20th will bring Herbert Witherspoon, in song recital, and following will come in rapid succession Mme. Rappold, Elman, Olitzka, Paulist Choristers, Kneisel Quartet, Georg Henschel, Persinger and Galston. Then skipping the Sunday before Christmas there continues Alma Gluck, more Kneisel, Zeisler, Léon Rains, Ernest Schelling, Max Pauer, Elena Gerhardt, Sembrich, Jomelli, Slezak, the Philadelphia and the Cincinnati orchestras, each with its new conductor, not to mention two more each of Elmans and Kneisels, and the return of Schumann-Heink.

Conflict In Chamber Music Concerts

It is to be regretted in perusal of the lists of the offerings for the season that two string quartet concerts must appear in different halls on the same afternoon. The love for chamber music is sufficiently difficult to foster under most favorable circumstances and it is usually a losing game for everyone concerned at best, which makes competition in this item of the bill of fare especially undesirable. This conflict of dates is on November 24, when the Kneisels, under Mr. Neumann's management, are pitted against the Flonzaleys under Wessels & Voegeli, both concerts appearing under the same roof, and both entrances gained through the same lobby, the one in the Studebaker and the other in the newly renovated miniature Fine Arts Theater, which Mr. Neumann said was too small to hold his Kneisel audiences. We really wish it were too small for any such offering—from an entirely public-spirited viewpoint.

Some of the other dates of the series of Wessels & Vogeli are Ysaye on January 26, Godowsky on February 2, Clara Butt on February 9, Alice Nielsen and Rudolph Ganz in a joint program on February 16, and Julia Culp on March 2, with a return of the Flonzaleys on April 13.

Thomas Orchestra Faces Big Season

The Theodore Thomas orchestra of which Mr. Wessels is both treasurer and manager, will give, as previously announced, twenty-eight pairs of concerts on Friday afternoons and Saturday evenings, beginning October 18 and ending April 26. Although the annual prospectus announces the subscription prices for season tickets, there were at the opening of the sale no tickets whatever for Friday afternoons, excepting, of course, the 514 gallery seats, which are held for single sale on the day of the concert. Saturday evening is, however, far from sold out. so none need be deterred from applying for season tickets, although there will be a full house for each performance nevertheless.

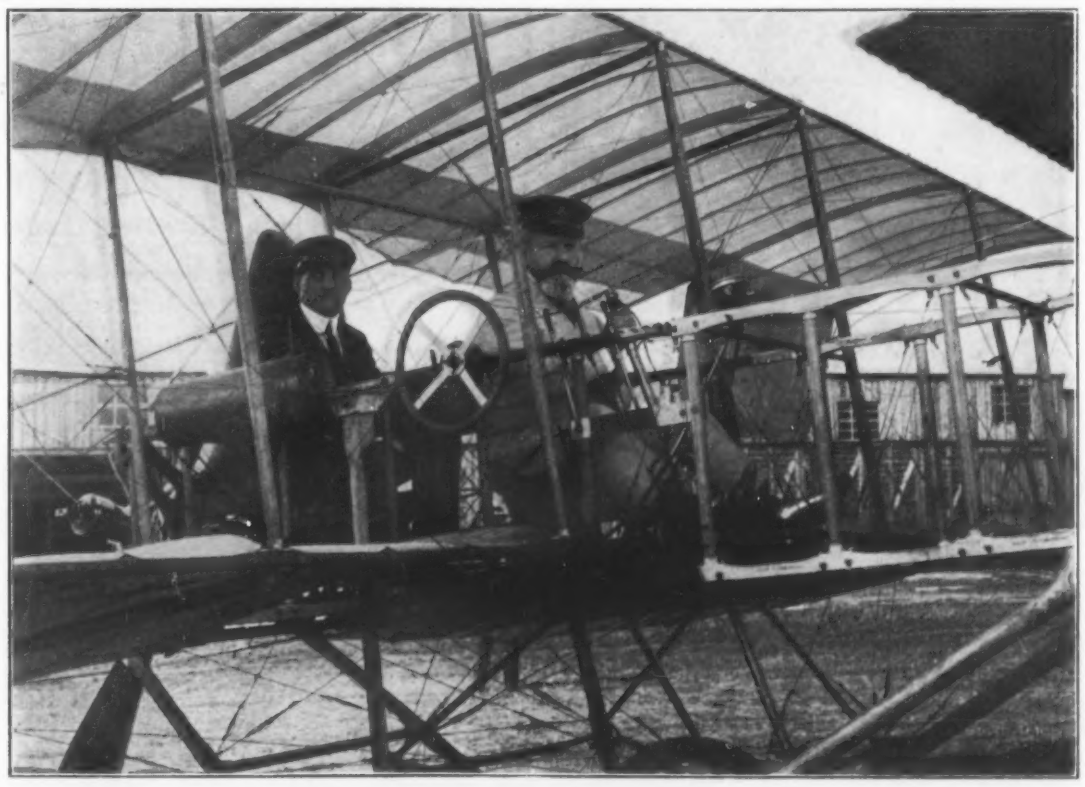
The artists announced for these twenty-eight pairs of concerts under the conductorship of Frederick Stock will be as follows:

Vocalists—Alma Gluck, Julia Culp, Mme. Schumann-Heink, Clarence Whitehill; pianists—Gottfried Galston, Leopold Godowsky, Ernest Schelling, Tina Lerner, Yolanda Mérö, Germaine Schnitzer; violinists—Eugene Ysaye, Efrem Zimbalist, Mischa Elman, Maud Powell.

Three members of the orchestra will also appear in solos, one of them the new concertmeister, Harry Weisbach.

In addition to the regular series of Wessels & Voegeli there are the seven chamber music concerts under the auspices of the Chicago Chamber Music Society, which are also given under the management of Wessels and Voegeli. These are on Thursday afternoons this year instead of Saturday mornings and are held in the Orchestra Hall foyer. The Chicago String Quartet will supply four of the programs, those of December 5 and 19, February 20 and March 20. The Flonzaley Quartet have one date on January 30, the Kneisel Quartet giving the closing program on April 30 and the Chicago Wood Wind Choir the program of March 6.

One of the first of the Chicago artists who will use the new Fine Arts Theater for an annual recital will be George Hamlin, who plans to appear there on Sunday afternoon December 8. He will also give the first Sunday afternoon concert in the new Æolian Hall in New York, appearing there in recital on November 3.



Andreas Dippel (at the Left) in a Biplane, Photographed at Munich This Summer

News from the Opera Camp

The operatic season will, of course, be the most notable one that Chicago has ever witnessed, opening with a big production of "Aïda" on November 26 and continuing for ten weeks. When the curtain goes up on that date there will have been subscribed easily $30,000 worth of seats more than the former season. Encouraged by this, Mr. Dippel has also arranged a company and a list of novelties that will fully keep pace with the developments of this Western opera season. Notable among the new acquisitions of the company and especially appropriate in campaign year is the redoubtable and far famed "T. R.," in this instance the $2,000 Titta Ruffo. Great things are also expected of the new dramatic soprano, Gagliardi. There is also a new tenor with the unpronounceable cognomen of Icilio Calleja. This, with the exchanges arranged between Boston and New York, will give a remarkable ensemble, the more notable in that it comprises twenty-seven Americans. Of the singers who have never before sung with the Chicago Opera Company there are also twenty-seven, twenty-one of whom are to make their American débuts under his direction.

Peace with the Ricordis makes possible the restoration of the Puccini successes, with the penalty of Erlanger's "Noel" added to the novelty list. Austrian William Kienzl's "Kuhreigen," which had its successful *première* at the Kurfürsten Opera in Berlin the beginning of last month, is also promised along with a possible "Ysobel" which Mascagni failed to deliver to Bessie Abott and the Lieblers. Most of the old favorites will be back with the company, including a new Mary Garden who has just broken into print as a "Marrying Mary" with the declaration that she will choose a husband in Chicago and quit the game—after this season.

Wagner Centenaries Begin Early

To reiterate another report which seems too good to be believable on the part of the large German population of nearby Milwaukee, etc., the coming centenary of Richard Wagner on May 22 is to be anticipated by a series of festival productions of the Bayreuthean music dramas. It is probable that Massenet may also come in for an added number of memorial performances during the present season. Puccini's "Manon Lescaut" is already announced for a special performance on a Friday evening with Carolina White, and would that it might be followed by that other "Manon" which contributed so much to the making of Massenet's fame. A Thanksgiving matinée of "Hänsel und Gretel" will be made most noteworthy by its presentation in an English translation. In the orchestra this year will be Dayer-Hahne as first 'cellist. The concertmeister and the leader of the second violins to replace Adolph Rosenbecker have not yet been selected.

Apollo Club Brings Georg Schumann

This year the Apollo Club, the mixed chorus under the bâton of Harrison M. Wild, have extended its season to include an extra concert on Sunday afternoon, November 3, which will present the "Elijah" with Clarence Whitehill, Reed Miller, Nevada Van der Veer and Luella Chilson-Ohrman, besides a solo chorus of sixteen voices for the double quartet number in part one, a boy soprano and three Chicago soloists not yet announced for the immortal trio "Lift Thine Eyes." Including the entire Thomas Orchestra there will be something over 400 persons engaged in the performance.

Another venture of the club is the bringing of Georg Schumann to America to personally conduct the performance of his "Ruth" on February 24, with Florence Hinkle, Rosalie Wirthlin and Arthur Middleton as soloists. "Ruth" was first performed in Hamburg in December, 1908, and received its American *première* by this same Apollo Club in February, 1910. It is a big venture and they deserve genuine support in carrying it out. There will,

[Continued on page 33]

HENRIETTE

Wakefield

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with the

WALTER DAMROSCH OPERA

"The Dove of Peace"



—Photo by White.

GLEN DILLARD GUNN in the *Chicago Tribune:*

"Mme. Wakefield, by the faultless *legato* and *sostenuto* of her method as well as by the exceptional beauty and sympathy of the voice itself, supplied a contrast which the audience recognized with cordial applause. She sang the familiar aria from Saint-Saëns's "Samson and Dalilah," filling out each of its graceful phrases with that sustained flow of tone that we have learned to regard as the foundation of the art of song."

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MRS.

Lillian Sherwood-Newkirk

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Residence Studio: 11 Morgan Ave., Norwalk, Conn.

Mrs. Lillian Sherwood-Newkirk has been for a number of years and is the Soprano of the First Congregational Church in Norwalk, is the only vocal teacher of Hill Side School, Norwalk, and also of the M. B. J. Seminary, Norwalk.

Mrs. Newkirk has instructed during the last season **ninety** pupils in the art of Bel Canto, giving an average of **one hundred and twenty lessons** a week.



LOUISE GRUMMAN
Soprano
Columbus, Ohio



LUCY GRAY
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So. Norwalk, Conn.

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—Photo by Mishkin.

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NEW YORK CITY

CHICAGO FACES WHIRL OF CONCERTS AND OPERA

[Continued from page 31]

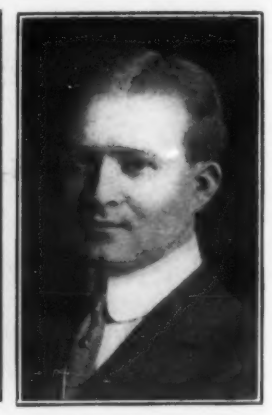
of course, be the regular pair of Christmas concerts on Friday night and Sunday afternoon of holiday week, giving "The Messiah" with the whole of the Frank Croxton quartet in the solo parts. The closing offering of the season will be on April 7, with Berlioz's "Damnation of Faust," Mabel Sharp-Herdien, Paul Althouse, Léon Rains and Herbert Miller assisting. The big Auditorium organ will also be added to the *tout ensemble* with Arthur Dunham at the console.

Surmise Concerning the North Shore Festival

Even plans for the next year's North Shore Festival are already under way. While not officially decided upon, it is understood that the matter of increasing the number of concerts by one is already under consideration. Encouraged by the success achieved the previous Spring under Manager Carl D. Kinsey's manipulation, it is probable that the plans will take on a still more ambitious turn. As to the works to be given there is little doubt but what the Wagner Centennial will be observed with some selections from the music dramas in concert form. There will, of course, be the regular artists' night and at the children's matinée the little cantata



Bernard Ulrich, business manager, Chicago Opera Co.



Howard Shelley, press representative, Chicago Opera Co.

"The Walrus and the Carpenter" will probably be repeated. Oratorio night will in all likelihood offer "The Messiah" and precedent would indicate the choosing for the remaining concert of some new choral work, preferably American, and which has as yet not been selected or even discussed. Neither have any of the artists for this year's festival been chosen as yet. Considering that it is the off-year of the Cincinnati bi-annual event and competition on that score is eliminated, 1913 should be a record-breaking year with this growing North Shore enterprise.

Dunham Concerts in Sinai Temple

Another project which promises great things for the South Side is the series of concerts to be given by Arthur Dunham in Sinai Temple at Forty-sixth street and Grand Boulevard. The programs will be given with orchestra and organ, assisted by local soloists, and will occupy thirty consecutive Sunday evenings throughout the season. The concerts will be at popular prices and are made possible through the backing of a financial board, consisting of Mr. Emil G. Hirsch, Julius Rosenwald, Abraham G. Becker, Harry Hart, Joseph Schaffner, M. E. Greenebaum and Joseph N. Eisendrath.

Mr. Dunham himself will give solo organ numbers on the big new four-manual Casavant instrument. Sinai Temple seats 2,200 people and presents an ideal housing for such a project.

Many Choral Organizations Active

The Musical Art Society, now under the direction of Eric Delamater, is beginning to find itself under new surroundings and it is further proposed to reduce the membership to thirty-six. Several new departures are, however, in contemplation, one of them a venture into a field which is just now increasing in popular favor,—none other than opera. The new Fine Arts Theater with its intimate surroundings are tempting these young Chicago artists into the staging of something which savors of Mozart and it is probable that Mr. Delamater and Herman Devries will co-operate in the staging of perhaps two such works. This does not mean, however, that the club will entirely abandon the field to which it owes its existence—that of *a capella* singing.

The Chicago Madrigal Club is another body of singers who confine themselves almost exclusively to *a capella* music. During its career it has given over eighty concerts and under its auspices a number of prize competitions have resulted in the awarding of appropriate money-prizes to a number of American composers for choral works which have been presented by the club under the direction of its conductor, D. A. Clippinger. Rehearsals have already begun for this, the thirteenth season, and the opening concert will be given on December 12.

The self-governing Mendelssohn Club, also under the musical leadership of Harrison M. Wild, will give at least three private concerts, admittance to which is denied the general public.



No. 1, Carl D. Kinsey, Manager of the Apollo Club and North Shore Festival; No. 2, F. Wight Neumann, Chicago's Leading Local Impresario (Photo by Matzene); No. 3, Harry P. Harrison, President and Leading Spirit of the Redpath Musical Bureau

Of miscellaneous choral organizations none is more unique than that of Marshall Field & Co., under the direction of Thomas A. Pape, which rehearses every Wednesday from 6.15 to 7.45 in Handel Hall, ending their season with an annual concert in Orchestra Hall in April. With 13,000 employes from whom to draw the 200 members of the chorus, and with at least 30,000 people from whom to select an audience without even going outside of the family there seems no difficulty whatever in making it a self-supporting institution.

Another choral society which gives an annual concert during Christmas week and an operatic production before Lent is the Harvester Choral Society, which will again be under the direction of Bertha Smith Titus during this, its third year.

When it comes to the concert plans of the various schools and individual teachers with which Chicago abounds in such profusion it is impossible at this time to give a prospectus of their plans which would be at all complete or impartial. Such developments must needs be placed on record from time to time as they are ready for official announcements.

Amateur Club does Important Work

Most noteworthy among the innumerable clubs which offer concerts of serious moment is the Amateur Musical Club, which numbers in its ranks practically all of the younger women professionals of the city and gives artists' concerts as well as a regular series from within their musicianship. The first of these artists' programs will present Godowsky on Monday afternoon, December 9, in Orchestra Hall, in a concert given for the benefit of the scholarship fund. From this fund budding artists are sent abroad for a finishing course under the auspices of the club, which also arranges a début appearance on their re-

[Continued on page 35]

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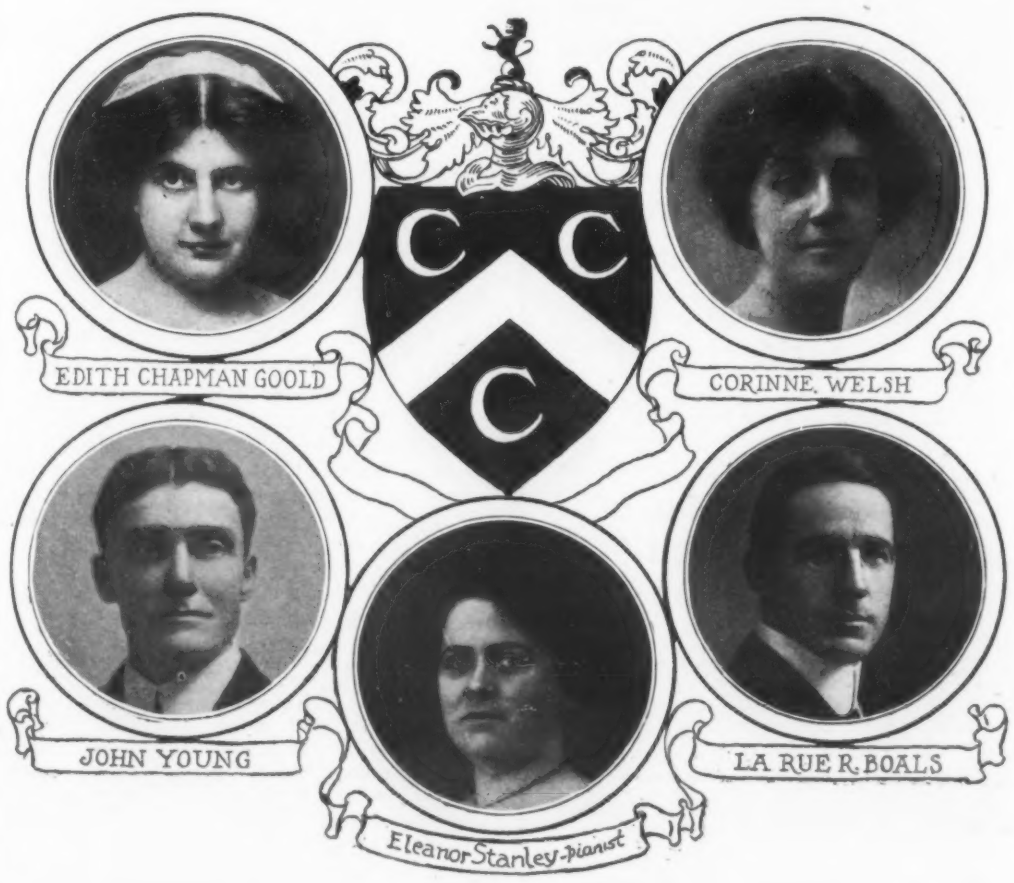
SOME OF MRS. GOOLD'S FALL ENGAGEMENTS:

October 11	Newark	November 1 to 10	Middle West
October 17	Reading	November 12	Stamford
October 18	Jersey City	November 19, 20, 21	Pennsylvania
October 21, 22, 23, 24	New England	December 18	Stamford
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CHICAGO FACES WHIRL OF CONCERTS AND OPERA PERFORMANCES

[Continued from page 33]

turn to Chicago. The opening function of the club will be on November 11, under the title of "President's Reception" and will be held in the Assembly Room in the Fine Arts Building, when there will be some short addresses on the musical outlook of Chicago by George P. Upton, Frederick Stock, Frederick W. Root, Felix Borowski and others.



—*Photo by Moffett.*
Harry Culbertson, Chicago musical manager.

Another worthy project fostered by the Amateur Musical Club is the bringing to Chicago next April of the biennial of the National Federation of Women's Clubs It will take place in Orchestra Hall just after the closing of the Thomas Orchestra's season. Plans for the entertaining of this big national event have already been instigated, the Thomas Orchestra giving one concert before the Federation.

A series of five exclusive musicales in the Hotel Blackstone, patterned after the celebrated Bagby musicales in New York is arranged by Eleanor Fisher-Talbot, with Mme. Gluck as the opening attraction on November 11. Other dates are November 15, December 16, January 6 and January 27, with Reinald Werrenrath, Rudolph Ganz and Edmond Clément furnishing the last three programs.

Important Booking Activity

Several important booking agencies are rapidly making Chicago the source of supply for musical talent to be sent to local managers and concert-giving organizations in cities all over the Middle and Far West. The Redpath Musical Bureau, with Fannie Bloomfield Zeisler, Carolina White, Edmund Warnery and Francis MacMillen as head-liners, the latter for the season 1913-14, have booked many engagements all the way to the Pacific Coast. Another of the younger managers in this territory is Harry Culbertson, in the Fine Arts Building, who placed something over 2,000 dates last year and has already exceeded that number for the coming season.

Samuel B. Garton, with offices in the Baldwin Building on Wabash avenue, is also branching out considerably in the managerial field with a constantly increasing list of offerings.

On every side there is optimism, and were it not that some Easterners may forget where their living really comes from and should class Westerners as "farmers" it might be said that good crops all over the crop-producing territory are making good times everywhere in spite of politics and the weather.

The extent to which the Pacific Coast tour of the Chicago Grand Opera Company will attract added attention to the serious musical activity of this Western metropolis can hardly be estimated or foreseen. It will, however, put a colossal tax upon the resourcefulness and ingenuity of the opera management to carry out without a hitch the itinerary they have marked upon the map.

Another operatic aggregation which will go through the Canadian West and Northern and Western States is the Antoinette LeBrun English Grand Opera Company, which carries scenery and costumes for several productions, together with small orchestra, conductor, etc. They are singing opera in English to the people who live in scattered districts far and near and who are fast cultivating a taste for this musical product heretofore confined entirely to the wealthier citizens of the big cities.

There is also a company under the Redpath auspices which sings Parelli's "Lovers' Quarrel" over an extensive circuit. Parelli himself will conduct the orchestral and stage forces on the tour of Mr. Dippel's "Secret of Suzanne" company, which leaves Chicago during the next week for a trip both East and West which will occupy the whole of the season.

And lest any one might think this covers the offerings of the season, let it be said that all of this is but a small part of the musical activities of a city which is geographically doomed to be the *real* center of the realm of the truly American in the world of music.

N. DEV.

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—*Mishkin Photo*

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New York Sun—Mme. Lund possesses an unusually beautiful voice of excellent timbre, much temperament and a rare interpretative ability.

New York Times—Mme. Lund has a natural voice of rare beauty and charm, smooth and flexible, sings with sincerity, without affectation.

New York Evening World—Mme. Lund disclosed a voice of exquisite quality, dramatic expression and convincing power. Diction admirable.

New York Tribune—The soloist of the occasion, Mme. Lund, is equipped with a soprano voice excellently schooled, exceptional carrying power and much tonal beauty. Scored an emphatic success.

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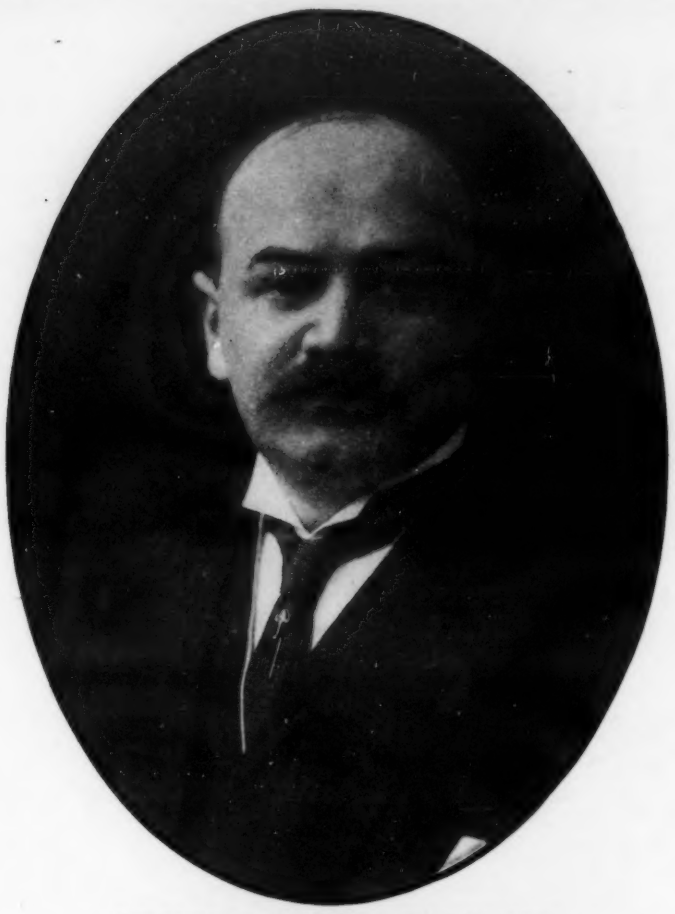


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ADVENT OF STOKOWSKI ADDS LUSTER TO PHILADELPHIA'S MUSICAL SEASON

City Eagerly Awaits Concerts of Its Orchestra Under New Conductor —Nineteen Novelties to Be Performed — Philadelphia Operatic Society to Sing "Der Freischütz"—Club Activities

PHILADELPHIA, Oct. 7.—While the opera and the concerts of the Philadelphia Orchestra naturally assume first importance in a forecast of Philadelphia's musical season, there are, in addition to those most prominent features many other attractions outlined by the numerous societies, clubs and church organizations, and in the way of concerts, recitals, etc., of a more individual nature to warrant the assertion that this city during the coming Winter is to be active and interesting musically as never before.

Operatically, Mr. Dippel, manager of the Philadelphia-Chicago Opera Company, promises much that is alluring in the way of new singers, new operas and the return of most of the favorite artists of several seasons past. The arrangement of performances will be practically the same as that of last season, combining productions of the Philadelphia-Chicago and New York Metropolitan companies, there being, however, an important change in the transfer of performances from Friday to Thursday evenings, for the purpose of eliminating three performances in two days, as is the case when presentations were given on Friday and Saturday evenings and Saturday afternoon. This season's operas will be sung on Monday, Wednesday and Thursday evenings and Saturday afternoon, and at popular prices on Saturday evening. The opening performance is scheduled for Thursday evening, October 31, when "Aïda" will be given, the special feature of the performance being the introduction of Mr. Dippel's new dramatic soprano, Mme. Gagliardi, who will sing the title rôle, while Giovanni Zenatello will be welcomed back as a regular member of the organization in the rôle of *Rhadames*.

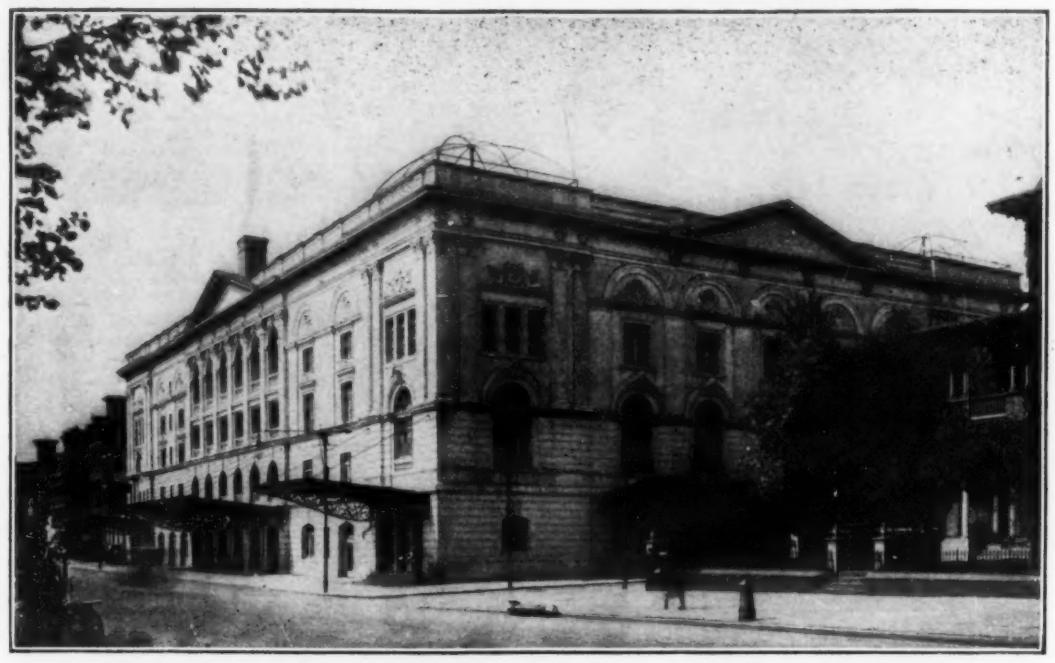
One of the most notable features of the season will be the first appearance in America, in this city, of Titta Ruffo, the famous Italian baritone, of whom wonderful things have been heard. He will make his début in America in his most famous part, the title rôle of Ambroise Thomas's "Hamlet," the opera also being practically a novelty, as it has not been sung locally in many years. Another newcomer, hailed with glowing predictions, is Icilio Calleja, a young dramatic tenor credited with many successes in Rome, Florence, Palermo and other Italian centers, while he has achieved notable success at the Khedival Theater in Cairo, Egypt, and at the Massimo Theater in Cremona, where he has been singing more recently.

In addition to the revival of "Hamlet," which is to be given early in the season, especially for the purpose of introducing Ruffo, two other interesting events will be the presentation of Goldmark's "The Cricket on the Hearth" and Thomas's "Mignon," in both of which Maggie Teyte will have the leading prima donna rôle. "The Cricket on the Hearth" is to be sung in English, with the translation of the libretto made by Charles Henry Meltzer. "Mignon" will be sung in French. Charles Dalmores will be heard as *Wilhelm Meister* in this opera and Jenny Dufau as *Filina*. Among the season's revivals will be Verdi's "The Masked Ball," in which Zenatello is expected to renew his triumphs in the tenor part. The *Amelia* will be Mme. Gagliardi.



No. 2014 Pine Street, Philadelphia Home of Mr. and Mrs. Stokowski

Wagnerian productions will be made a feature of the season, and the first gala performance in the world-wide celebration of the centenary of the birth of Wagner will be given at the local opera house by Mr. Dippel's company. In the ranks of the Philadelphia-Chicago organization are several famous exponents of Wagnerian



Home of the Chicago-Philadelphia Opera Company in Philadelphia

rôles including Mme. Saltzman-Stevens, Mme. Osborn-Hannah, Eleanora de Cisneros, Clarence Whitehill and Henri Scott, while from the German wing of the New York Metropolitan company will be recruited such artists as Mmes. Fremstad, Gadski, Homer, Matzenauer, and Messrs. Burrian, Goritz, Griswold, Hinshaw and Witherspoon. In the list of artists who will be heard are the names of most of last season's favorites, including,



Leopold Stokowski, Conductor Philadelphia Orchestra

in addition to those already mentioned, Mme. Tetrazzini, Mary Garden, Carolina White, Mario Sammarco and others.

Stokowski and His Orchestra

The coming of Leopold Stokowski as the new conductor of the Philadelphia Orchestra has given renewed interest and the impetus of eager anticipation to the concerts of that organization. The season this Fall and Winter again consists of twenty-five Friday afternoon and the same number of Saturday evening concerts at the Academy of Music, beginning October 11 and concluding April 12. Mr. Stokowski, as is his custom, has already outlined the programs for the entire season. Personally in touch with the masters of music in Europe, and at the same time thoroughly in sympathy with the necessity of representing in programs the widest possible range of music, with the classics as a strong background, the new leader, in addition to the standard and favorite compositions to be presented, will offer nineteen distinct novelties.

For the most part the novelties are works of the Scandinavian, Finnish, Russian, French and Italian schools, with a strong representation of the new British school through Elgar, and with the best American compositions represented in the works of men like Loeffler. As Mr. Stokowski is not particularly in favor of programs made up of the works of a single composer, only three concerts of this variety will be given. In view of the fact that this year marks the Wagner centenary, two all-Wagner programs are to be given, while the other one-composer program will be made up of Tschaikowsky numbers. In the way of soloists, the orchestra never has offered a more attractive list. The following artists are announced to appear: Mme. Namara-Toye, Florence Hinkle, sopranos; Elena Gerhardt, *lieder*-singer; Mme. Schumann-Heink, Mme. Gerville-Réache, contraltos; Mme. Yolanda Mérö, Leopold Godowsky, Rudolph Ganz, Ernest Schelling, pianists; Eugene Ysaye, Mischa Elman, Louis Persinger, Thaddeus Rich, violinists; Herman Sandby, violoncellist. The personnel of the orchestra is practically the same as for several seasons past, only a few changes having been made in the various choirs. Mr. Stokowski has expressed himself as delighted at the fact that he is enabled to begin his work in a new field with a body of eighty-five musicians so thoroughly trained for twelve years under the direction of such distinguished musicians and conductors as Fritz Scheel and Carl Pohlig. Philadelphia has extended a cordial and heartfelt welcome to Mr. Stokowski and to his talented and famous wife, known professionally as Olga Samaroff, the pianist, who have signalized their intention of becoming true Philadelphians by securing a house in the central section of the city, convenient to the Academy of Music.

Operatic Society to Give "Freischütz"

The presentation of the Philadelphia Operatic Society will again be a conspicuous feature of the season. This remarkable organization, with its soloists drawn from among the leading choir and concert singers of the city, a chorus of about 200, in which many locally prominent singers are included, and a wonderful amateur ballet is scheduled for its usual three performances during this, its seventh, season. The first performance, on Thursday evening, October 24, will be in the way of a novelty, the opera being Weber's "Der Freischütz," which has not been given here in many years. This work will be presented at the Academy of Music, where all the society's performances are given, under the direction of the veteran conductor, S. Behrens, with Leo W. Wright as stage director. The cast will be as follows:

Agnes, Alma Weisshaar; *Annie*, Jennie G. Kneedler; *Max*, George Rothermel; *Caspar*, Frederick Ayres; *Cuno*, Horace R. Hood; *Prince Ottokar*, Morris Ware; *Kilian*, Charles D. Cuzner; *a hermit*, Edwin C. Mitchell; *Zamiel*, Dr. Frank G. Ritter. The ballet corps, trained by C. Ellwood Carpenter, will appear in the last act, dancing to the music of Weber's "Invitation to the Dance." The second opera of the season will be Verdi's "The Masked Ball," which will be sung on the evening of January 30.

The Philadelphia Operatic Society, which was organized in 1907, with John Curtis as president—Mr. Curtis having served in that capacity ever since—has achieved notable success and has become famous not only in this country but abroad. It has presented such operas as "Faust," "Aïda," "The Huguenots," "Mignon," "Norma," "Carmen," "Cavalleria Rusticana" and "Pagliacci," and others, among them one by local talent, "Hoshi San," a Japanese opera, written by John Luther Long and composed by Wassili Leps. Several singers who formerly appeared with the society are now known to fame, most prominent among them being Henri Scott, the basso, for three seasons a member of the companies appearing at the local Metropolitan Opera House, first under Oscar Hammerstein and then with the Philadelphia-Chicago Opera Company, of which he is now one of the leading bassos. Others who have been graduated from the Operatic Society into professional operatic work are Paul S. Althouse, tenor, who recently signed a four-year contract with the Metropolitan Opera Company; Lewis Kreidler, for several seasons one of the leading members of the Aborn Opera Company; Paul Volkman, tenor also with the Aborn companies; Charles Tammee, who went to Italy, where he sang in opera, returning to join the Aborn forces; Lewis J. Howell, who was engaged as leading baritone of the Montreal Opera Company, afterward going to Europe, where he is now singing, and Mme. Adele Fabiani, who has for four years been prima donna of the Cologne Opera Company.

The officers of the Philadelphia Operatic Society are: President, John Curtis; vice-president, William R. Lester; musical director, S. Behrens; secretary, William J. Parker; treasurer, Robert D. Stockton; librarian, Mrs. John Curtis; press representative, Joseph S. McGlynn; executive board, Charles D. Cuzner, G. A. Loeben, Dr. A. W. Daniel, J. Kirbell Bayes, E. J. Brown, Preston Parr, H. A. Jameson.

Alluring Announcements by Manager Dippel for Local Opera—Titta Ruffo Expected to Provide Principal Sensation—First Wagner Centenary Celebration—Many Choral Societies in Field

Matinée Musical's Nineteenth Season

With a foundation laid by well-directed energy, the Matinée Musical Club, Mrs. Charles C. Collins, president, enters upon its nineteenth season with all the enthusiasm that brilliant prospects can give. The membership now is 304, with 100 applications on file. The Opera Club has subscribed to four balcony boxes in the Metropolitan season, the opportunity thus afforded club members of attending the opera at special rates being a popular feature of the organization. A choral concert of exceptional interest is looked for on February 18 when "The Legend of Granada," by Henry Hadley, will be produced, under the leadership of Helen Pulaski.



Olga Samaroff-Stokowski, the Famous Pianist and Wife of the Philadelphia Orchestra Conductor

The regular club meetings will be held at the Roosevelt, where the charter luncheon is to take place on November 21. The philanthropic department expects to show even greater activity than in the past year, when nineteen concerts were given at various charitable institutions, and during the Winter, as before, receptions will be given to distinguished musicians. The Matinée Club's active list—comprising members engaged professionally in musical work—has proved an incentive to student members. It includes the following names: Florence Hinkle, Mary Newkirk, Clara Yocum Joyce, Dorothy Goldsmith, Emilie Fricke, Edith Bly, Edna Baugher, Katherine McGuckin Leigo, Isabel Ferris, Mary Miller Mount, Elsa Norton, Edna Florence Smith, Marie Loughney, Emma Rihl, Dorothy Johnstone-Baseler, Agnes Clune Quinlan. The club's musical calendar for the season of 1912-13 is as follows:

November 5, miscellaneous program. November 19, "English Opera," Wassili Leps;" illustrations by club members. Mrs. George M. Ferguson and Mrs. William Mount in charge. December 3, Russian Music, Mrs. George M. Ferguson and

[Continued on page 43]

PRESS

Frank Croxton; a basso of sterling merit, sang the Tannhauser "Evening Star" aria, and in the duologue part of Natoma Frank Croxton's voice in the priest's part produced a sense of atmospheric spaciousness, wide horizons and deepest blue of sky.—KANSAS CITY JOURNAL, MAY 14, 1912.

Frank Croxton's gloriously rich bass voice still pours itself out in floods, full and smooth, of pure melody. His singing of the now seldom heard aria from Verdi's "Sicilian Vespers," brought storms of applause, compelling him to sing twice more, his third selection being Sidney Homer's "Jimmy Rone," which Croxton sings incomparably.—HOUSTON DAILY POST, MAY 1, 1912.



PRESS

Mr. Croxton, the bass, was another artist who immediately met favor with his splendid singing of the "Evening Star" aria from "Tannhäuser."—MUSKOGEE, OKLA., DAILY PHOENIX, MAY 12, 1912.

Mr. Croxton's rich bass in "The Evening Star," from Wagner's "Tannhäuser," was splendid. When called back amid vigorous applause, he sang "A Gypsy Love Song," from "The Fortune Teller," that was also productive of much applause.—RALEIGH, N. C., DAILY TIMES, MAY 11, 1912.

Mr. Frank Croxton, basso, is majestic in person and voice.—MESA, OKLA., DAILY DEMOCRAT, MAY 12, 1912.

FRANK CROXTON

BASSO

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BOSTON SYMPHONY ORCHESTRA
BOSTON FESTIVAL ORCHESTRA, Emil Mollenhauer, Conductor
THEODORE THOMAS ORCHESTRA, 3 seasons, Frederick Stock, Conductor
VICTOR HERBERT ORCHESTRA, 2 Seasons
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WORCESTER ORATORIO, Vernon Bulter
WORCESTER FESTIVAL, Wallace Goodrich, 3 Times
ORANGE CHORAL, Dr. Arthur Mees
ALBANY CHORAL, Dr. Arthur Mees
BALTIMORE ORATORIO, Joseph Pache, 5 Times
YORK ORATORIO, Joseph Pache
MT. VERNON, Alfred Hallam
TARRYTOWN, Alfred Hallam
CHAUTAUQUA, N. Y., Alfred Hallam
BACH FESTIVAL, BETHLEHEM, PA., Dr. Wolle
CHICAGO APOLLO, Harrison Wild, 3 Times
MINNEAPOLIS CHORAL, Emil Oberhoffer
MILWAUKEE, A Capella
PITTSBURG MOZART, J. P. McCollum, 3 Times
JERSEY CITY, Arthur Woodruff
NEWARK, Arthur Woodruff
ORANGE, Arthur Woodruff
NEW YORK PEOPLE'S CHORAL UNION, Dr. Damrosch, 2 Times
MANCHESTER, N. H., Mr. Hood, 2 Times
NASHUA, N. H., Mr. Hood
MAINE FESTIVAL, William Chapman
NEW HAVEN CHORAL CLUB, Dr. Horatio Parker, 4 Times
PROVIDENCE APOLLO CLUB, Jules Jordan, 3 Times

Engaged for his Fourth Consecutive Appearance with the Chicago Apollo Club for the Messiah, December 27-29.

BASSO

THE FRANK CROXTON QUARTET

BOOKED BY

Marc Lagen, 500 Fifth Avenue, New York

PRESS

Mrs. Kimball, who scored such a distinct success last season, received an ovation when she made her initial appearance last night. She sang the prayer aria from "Der Freischuetz." It has been a long time since it has been heard here, and the wonder of it all is why it is not more frequently sung. Her voice never was displayed to more technical advantage, and its beauty never sparkled more brilliantly. She is a singer of rare quality, and her success last night was eminently deserved.—MEMPHIS, TENN., COMMERCIAL -APPEAL, APRIL 24, 1912.

Mrs. Kimball was in excellent voice and stirred the audience to unusual enthusiasm with the "Spring Song" from Mr. Herbert's opera, "Natoma."—BEAUMONT, TEX., ENTERPRISE, APRIL 30, 1912.



Photo by Mishkin

PRESS

Particularly pleasing were the solo parts by Agnes Kimball. Too much cannot be said by way of favorable criticism for her rendition of the difficult selections in the oratorio. The only regret to be suggested is that her voice was not heard more frequently.—ARKANSAS DEMOCRAT, LITTLE ROCK, ARK., "ELIJAH," MAY 12, 1912.

Mrs. Kimball's flexible, sweet soprano voice charmed her auditors. "With Verdure Clad," the principal soprano solo in "Creation," was sung splendidly by Mrs. Kimball. This soprano uses much discretion in her singing. She appeals to an audience not only with her voice but also through her personal charm and attractive stage presence.—KNOXVILLE SENTINEL, KNOXVILLE, TENN., MAY 23, 1912.

AGNES KIMBALL

SOPRANO

Two Tours with Victor Herbert

Engaged by the Chicago Apollo Club for the "Messiah," December 27-29.

SOPRANO with

THE FRANK CROXTON QUARTET

BOOKED BY

Marc Lagen, 500 Fifth Avenue, New York

Miss Langston, who has never before been heard in Wilmington, has a rich, full contralto voice of wide range with clear resonant high notes and deep vibrant low tones. She sang "The Death of Joan of Arc," an aria by Bemberg, and as an encore sang the beautiful aria from Saint-Saëns's "Samson and Delilah," "Mon Coeur D'Ouvre à Ta Voix." This she sang with passionate tenderness and strong dramatic power.

—*The Morning News*



Marie Stone Langston, contralto, made her first appearance in this city in the "Death of Joan of Arc," by Bemberg. The dignity and sombre richness of this composition were well suited to the singer's personality and to her vibrant, beautiful voice. As an encore she gave the familiar "My Heart at Thy Voice," with beauty of tone and the dramatic fire that the passionate aria demands.

—*The Evening Journal*

MARIE STONE LANGSTON

CONTRALTO

Engaged by the Chicago Apollo Club for the Messiah, December 27-29

Contralto with

The Frank Croxton Quartet

For Bookings Address

MARC LAGEN, 500 Fifth Avenue, NEW YORK

ADVENT OF STOKOWSKI ADDS LUSTER TO PHILADELPHIA'S MUSICAL SEASON

[Continued from page 39]

Mrs. William Mount in charge. December 17, "Folk Songs and Christmas Carols." Mary Mustin and Louise De Ginther in charge. January 7, French Opera. Emilie Fricke and Marie Loughney in charge. January 21, miscellaneous program, Emilie Fricke and Marie Loughney in charge. February 4, German opera, Mary Mustin and Louise DeGinther in charge. February 18, Choral Concert, Mrs. Mary Walker Nichols in charge. March 4, Philadelphia composers. Edna Florence Smith and Alice Hall in charge. March 18, Italian Opera. Edna Florence Smith and Alice Hall in charge. April 1, "Bird Music." Mrs. Mary Walker Nichols in charge. April 15, "Forest Scenes," Schumann. Mrs. Edward Philip Linch. April 29, Volunteer Program.

The musical season in Philadelphia would by no means be complete without the usual series of concerts by the Boston Symphony Orchestra, which has of late years been limited to five. This Winter they will be given, as heretofore, on Monday evenings, the dates being November 4, December 2, January 6, February 17 and March 17. Dr. Carl Muck will be welcomed back as director of the orchestra and the soloists will include Mme. Matzenauer and Fritz Kreisler..



Mrs. Charles C. Collins, President Matinée Musical Club

The Choral Society of Philadelphia will as usual give three concerts in the Academy of Music during this its sixteenth season. The works selected are Verdi's "Requiem Mass," a Christmas "Messiah" and Wolf-Ferrari's "The New Life." The last named will be heard for the first time in Philadelphia. To give the proper tonal value and effect to these compositions, which will be produced under the direction of Henry Gordon Thunder, a chorus of 400 voices is desired. Applications for membership are received by Mr. Thunder at his studio in the Fuller Building, No. 10 South Eighteenth Street, Tuesdays and Fridays, or at the rehearsal rooms, No. 1420 Pine Street, any Monday evening before eight o'clock.

Ralph Kinder this season is director of two choral societies, both of which were highly successful under his able musical guidance last Winter—the Norristown Choral Society and the Choral Society of Collingswood, N. J. The Norristown society, numbering 200 voices, will give its annual concert in January, presenting a miscellaneous program, probably made up of Bach's cantata, "God's Time is Best"; Mendelssohn's "Like as the Heart," and Rossini's "Stabat Mater." The Collingswood concert will take place the first week in February, and for this event Mr. Kinder has selected Sterndale Bennett's "The May Queen," with a chorus of 100 voices. Mr. Kinder, who won distinguished honors at Portland, Me., this Summer, when he gave several recitals on the new Hermann Kotzschmar Memorial Organ, also announces that he will continue this season his popular free organ recitals at the Church of the Holy Trinity, Rittenhouse Square, of which he is the organist, the recitals being given as usual on the Saturday afternoons of January.

An Orchestra of Boys

One of the unique events of the season will be the first public concert of the Boys' Orchestra, an organization at present numbering forty-five youthful musicians, but which, it is expected, will be increased in the near future to sixty. All the members of the orchestra are boys under nineteen, mostly pupils of the public schools of Philadelphia, the conductor being John Curtis, Jr., a talented and efficient eighteen-year-old director, son of John Curtis, president of the Philadelphia Operatic Society. W. Walter Lowa, No. 659 North Broad Street, is the man to whom applicants for membership should appeal.

The Cantaves Chorus and the Al-Alamoth Chorus, composed of female voices, numbering fifty members each and both conducted by May Porter, organist of the Church of the Holy Apostles, are planning attractive concerts. The Cantaves is beginning its eighth season and will have new quarters in the fine large assembly room of the Phillips Brooks School in West Philadelphia. Besides its regular concerts the chorus is booked for one of the series of concerts at the Drexel Institute, on January 9, the sixth successive engagement there for the Cantaves, and the chorus also will be heard on December 10 in one of a series of concerts to be given at the Baptist Temple, Broad and Berks Streets. One of the features of the Drexel Institute concert will be Dr. W. W. Gilchrist's cantata, "The Knight of Toggenberg," with Elizabeth C. Bonner, contralto, as soloist. This work of the Philadelphia composer had its first performance last May, when it was given at Witherspoon Hall by the Cantaves with brilliant success. The officers of this club for the year to come are: Edna Florence Smith, president; E. Rozelle Connelly, vice-president; Elizabeth Fudge, secretary and treasurer; Anna E. Blume, assistant secretary; Ethel P. Smith and June L. Walter, librarians; Maude L. Hamilton and Eleanor Morris Sneller, May Porter, musical director. Marie Westbroom-Dager will again act as accompanist.

The Al-Alamoth Chorus will give its mid-Winter concert in costume. In addition to the regular concerts in January and May, it is planned in the way of innovation to have several informal recitals and musical evenings by individual members. The officers for the season are: Anna Marshall Gray, president; Maude A. Cobb, vice-president; May Porter, director; Rebe B. Newcomb, secretary; Alma McKenzie, treasurer; Elsie P. Lawson, librarian.

The Philadelphia Music Club, which was organized last season, with Mrs. Samuel Bergin as president, has from the start met with a success that gives great satisfaction to its members, among whom are many women prominent in musical circles.

Musical Art Club

The Musical Art Club, which includes in its membership many of the most prominent musicians of the city, this season will again take an active and conspicuous part in the musical life of Philadelphia, of special interest being the dinners and receptions given at frequent intervals in honor of distinguished visiting artists. Club smokers are another attraction, these occasions being informal and calculated to foster and develop the spirit of good fellowship among the musical people of the city.

The recitals by the Kneisel Quartet, for many years a delightful feature of the local musical season, will be limited this Winter to three. They will be given as for several seasons past in Witherspoon Hall on Friday evening, November 1, and Thursday evenings, January 20 and April 10.

The Philadelphia Music Club will hold its first meeting on November 5, the feature of the program being a reading by Mary Brevard Roberts of "The Happy Prince," with music by Liza Lehmann, the piano part being played by Ethel Firman. The meetings will be continued weekly until April, and the prospectus includes



Mrs. Mary Walker Nichols, Matinée Musical Club



H. Alexander Matthews, Treble Clef Accompanist

lecture-recitals by prominent local musicians, miscellaneous programs by the members, readings to music, etc. The officers are: Mrs. Thomas H. Fenton, president; Harriet K. Adams, first vice-president; Mrs. Joseph W. Shannon, second vice-president; Bertha Heid, recording secretary; Mary Delk, corresponding secretary; Miss M. L. Croskey, treasurer; Mrs. Howard M. Phillips, federation secretary; Mrs. Samuel S. Burgin, chairman music committee.

The Strawbridge and Clothier Chorus, which has an enviable reputation for artistic singing, the large body of singers, both male and female, made up of employees of the Strawbridge & Clothier Store, having acquired notable efficiency under the direction of Herbert J. Tily, will give its annual concert in the Academy of Music next Spring. Mr. Tily has selected as a tribute to the memory of Massenet a program made up of selections from the compositions of the lately deceased French composer. The program of three parts will consist of miscellaneous selections, excerpts from the Massenet operas, and, at the close, the semi-religious cantata, "Eve."

The chorus is also preparing a varied number of Christmas selections for the free concerts to take place in the store during the holiday season.

The Hahn String Quartet—Frederick Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola, and Philipp Schmitz, 'cello—will be heard in a series of chamber music concerts at Witherspoon Hall on November 15, January 2 and March 10. Mr. Hahn also announces a violin recital which he will give on April 11.

The Young Men's Hebrew Association, which has a most enterprising entertainment committee, with Dr. S. J. Gittelson as chairman, is planning its usual number of musicales for this season, these concerts, which are attended only by invitation, being numbered each Winter among the musical events of the season. Several prominent artists, including Alma Gluck, Myrtle Elvin and Kathleen Parlow, were introduced to Philadelphia by this association. This season the first recital will be given by Xaver Scharwenka, the Polish pianist-composer.

Among the clubs which will again have an important part in the musical life of Philadelphia are the Treble Clef, the long-established and popular chorus of female voices, of which S. L. Hermann is conductor and H. Alexander Matthews the accompanist; the Mendelssohn Club, for many years known as one of the best mixed choruses in this country, which still continues under the leadership of its first conductor, Dr. W. W. Gilchrist; the Eurydice, a chorus of women's voices, and the Orpheus, an organization of male voices which has for many years had its invitation concerts at the Academy of Music counted among the musical events of the season. The Eurydice and the Orpheus this season will have a new conductor in the person of Arthur Woodruff, of New York, during the temporary absence of Dr. Horatio Parker, the regular conductor, in Europe. The Fortnightly, also an efficient and popular chorus of men singers, will as usual be heard in concert at the Academy of Music, its appearances being events of real interest, and the usual concerts will be given by the Fellowship Club, also made up of male voices, an organization under the direction of W. B. Kessler, which for several years has been a marked credit to West Philadelphia.

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CINCINNATI EXPECTS MUCH OF ITS SYMPHONY ORCHESTRA UNDER DR. KUNWALD

Seventeenth Season Begins with New Conductor at the Helm—Choral Music to Be Given More Attention than in Preceding Years—Much Good Chamber Music Too

CINCINNATI, Oct. 7.—A few hundred miles from Manhattan, with her great season of opera, numerous symphony concerts and countless recitals, chamber music affairs and what not, the worth-while things assume far greater importance than affairs of the same sort given on the famous isle, therefore when a big Cincinnati season is referred to this fact should be borne in mind. For Cincinnati then, even by comparison with the many splendid seasons of other years and not forgetting the affairs which have helped establish the city as one of the important musical centers in the United States, the season of 1912-13 promises to be decidedly one of the most interesting in her history. Of first importance certainly are the twelve groups of symphony concerts, twenty-four concerts in all, to be given by the Cincinnati Symphony Orchestra, under the direction of Dr. Ernest Kunwald, with programs offering many works of special interest and many which have not had a hearing in Cincinnati. Then we shall have the series of popular Sunday afternoon concerts by the orchestra under Dr. Kunwald in Music Hall during January, and at Christmas the "Messiah," with Dr. Kunwald directing.

For these excellent concerts Cincinnati is indebted to the Cincinnati Symphony Orchestra Association Company, an organization composed of the public-spirited people of the city and managed by an efficient board of fifteen women, presided over by Mrs. Christian R. Holmes.

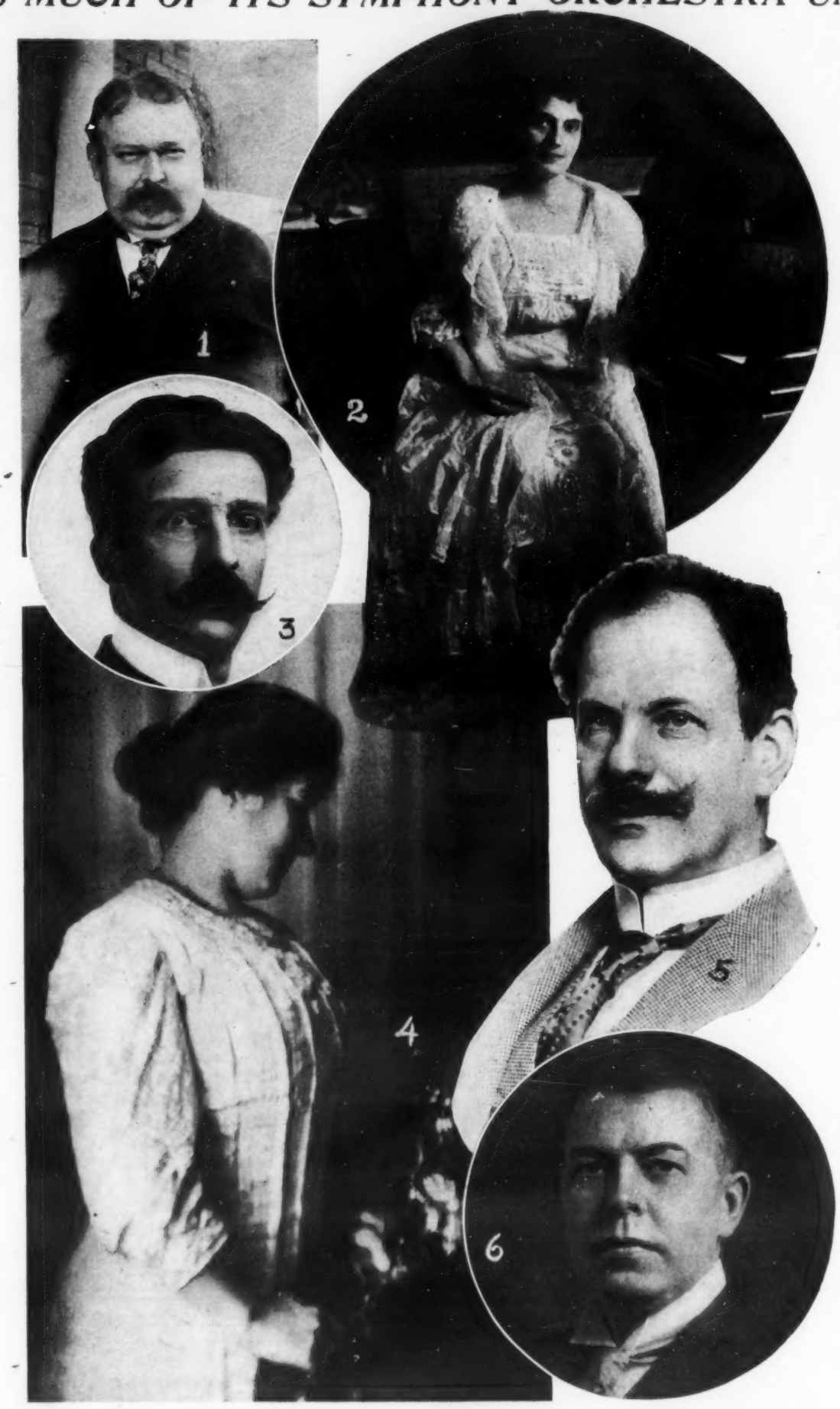
Another organization closely identified with the orchestra is the string quartet, known as the Symphony Quartet, which will again give a series of concerts. Chamber music programs will also be given by the members of the faculty of the Conservatory and College.

For choral concerts we shall have the "Messiah" at Christmas, with the May Festival Chorus and the Symphony Orchestra, but, aside from this, we shall be principally indebted for our choral music this season to Edwin W. Glover, whose excellent male chorus, the Orpheus Club, will be augmented and will give a series of programs with soloists. Mr. Glover will also conduct the Pageant Choral Society in its performance of the "Creation." The Matinée Musical Club, in addition to the concerts by its members, will give four artists' concerts, and the music department of the Woman's Club will give a series of programs for its members and will present the Flonzaley Quartet. The concerts by Adolf Hahn, violinist, and Clarence Adler, pianist, will be given as usual in Memorial Hall; and, of the many miscellaneous concerts those already announced are recitals early in the season by Alma Gluck, who comes in October, and by Mme. Sembrich and Mme. Schumann-Heink.

Seventeenth Symphony Season

The season of 1912-13 marks the seventeenth season of symphony concerts, the Cincinnati Orchestra being one of the comparatively few organizations of the kind so long established in this country. The first concerts of the present season will be given Friday afternoon, November 15, and Saturday evening, November 16. The second group will be given on November 22 and 23, and from that time to the end of the season, April 12, 1913, concerts will be given in alternate weeks. All concerts of the symphony series will be given in the new Emery Auditorium. The Orchestra will consist of eighty men, and but few changes in the personnel have been made.

The coming of Dr. Ernst Kunwald, former director of the Berlin Philharmonic, to assume the conductorship of the Cincinnati Orchestra, lends particular interest to the present season. Dr. Kunwald is, of course, a stranger to musical Cincinnati, but during a very short stay in the city last Spring he won the admiration of all who had the pleasure of meeting him, not only by his personality, but by his enthusiasm over the possibilities with the Cincinnati Orchestra and his very wholesome ideas. He is a Viennese by birth, and began his musical career as chorus-master at the Leipsic Opera House. In 1901, at Madrid, he introduced the Wagner operas in Spain and, the year following, conducted the Barcelona symphony concerts and was decorated by the Dowager Queen of Spain. From 1902 to 1905, he conducted at the municipal theater in Nürnberg, and since 1907 has been conductor of the Berlin Philharmonic. In New York Dr. Kunwald is not unknown, for he is remembered as one of the Philharmonic guest conductors during the Winter of 1906. The engagement of Dr. Kunwald as conductor of the local band is for two years and will undoubtedly serve to give Cincinnati an authoritative position in the musical world.



Leaders of Music in Cincinnati: (1) Theodore Bohlmann, who will give Chamber Concerts. (2) Mrs. Adolph Klein, President Woman's Musical Club. (3) Pier A. Tirindelli, Composer and Conductor. (4) Mrs. Adolph Hahn, President Matinee Musical Club. (5) Dr. Ernst Kunwald, the new Conductor of the Cincinnati Symphony Orchestra. (6) Edwin W. Glover, Conductor of the Orpheus Club and Pageant Choral Society

The soloists in order of their appearance are Clarence Whitehill, who made a lasting impression upon the Cincinnati public by his excellent and artistic work at the last May Festival, and who, by the way, will also appear as soloist at the "Messiah" performance Christmas night; Julius Sturm, the capable solo 'cellist of the orchestra; Josef Lhévinne, a great favorite with local pianists; Eugene Ysaye, Germaine Schnitzer, Leopold Godowsky, whose fame insures particular interest in his appearance, and Elena Gerhardt, the *lieder* singer. As a compliment to Dr. Kunwald, no soloist will appear at the first twain of concerts and for the concerts early in February the soloist has not yet been selected.

The list of works announced to date which will be given during the season offers several things entirely new to Cincinnati concert goers and includes familiar works which will prove exceedingly interesting under Dr. Kunwald's bâton. Among the novelties are: Dohnanyi, Suite for Orchestra; Enesco, Rumänische Rhapsodie I and II; Gernsheim, Zu einem Drama (Symphonic Poem); Mahler, Symphony No. 1, in F Major; Strauss, Symphonia "Domestica."

Nothing definite has been announced with reference to the popular concerts, excepting that six concerts will be given in Music Hall on Sunday afternoons, beginning in January.

Choral music, happily, will be given more attention in Cincinnati this season than heretofore—for the fact that we have been forced to wait from one May Festival to another for music of this class has been most unfortunate—and much interest will be taken in the performance of the "Messiah" in Music Hall Christmas night, with the symphony orchestra, the May Festival Chorus and Dr. Kunwald conducting. The notable quartet of soloists will be Florence Hinkle, soprano; our phenomenal Cincinnati contralto, Alma Beck; Evan Williams, tenor, and Clarence Whitehill, mentioned above. But even before it was known that the "Messiah" is to be given, another choral body had been formed and announced its intention of giving the "Creation." This chorus, known as the Pageant Choral Society, by reason of the fact that it is the outgrowth of the pageant "Darkness and Light," in which the chorus took part in Music Hall last March, began rehearsals September 26, under the direction of Mr. Glover, and gives promise of excellent things. It is an exceptionally well-balanced chorus of more than 300 members, and their enthusiasm is such that they are even backing the Society by sharing its financial obligations. The officers of this promising new chorus are James C. Gregson, president, and Ernest B. Daulton, secretary, and the accompanist will be Charles J. Young.

Another choral organization under Mr. Glover's direction, which already enjoys large patronage, is the Orpheus Club, a splendid male chorus. This year the concerts of the Orpheus Club will be given in the Emery Auditorium, which will for the first time in its history give the Club an opportunity to accommodate the large number of people who have wanted to become subscribers. The Club will be augmented to one hundred voices, and three concerts will be given, on December 5, February 20 and April 24. The officers of the Orpheus are: Edwin W. Glover, director; Chas. J. Young, accompanist; board of directors, Morris Wickersham, president; Anthony B. Dunlap, vice-president; Philemon B. Stanbery, treasurer; Hiram A. DeCamp, secretary; Edwin F. Funck, librarian; Robert Farbach, Albert M. Larkin, William C. Rankin, Daniel F. Summey, William Weidinger and Edward C. Wendt.

Orpheus Club and Pageant Society to Present Important Choral Works and May Festival Singers Will Give a Christmas "Messiah," Under Dr. Kunwald's Direction.

Woman's Musical Club

One of the most important clubs of the city is the Woman's Musical Club, of which Mrs. Adolph Klein is president. This club is now entering upon its fourth season. The membership is composed of professional musicians, limited to forty, and at present there is a full membership with a large waiting list. The aim of this club is the advancement of musical culture and the promotion of social fellowship. Many interesting programs have been given, among them a Liszt Centenary Celebration, to which all the professional women of the city were invited; a court concert of the time of Frederick the Great, in costume; a program illustrating the evolution of dance music from its earliest period; another made up of compositions of local musicians, including works by Paul Bliss, Theodor Bohlmann, Albino Gorno, Lino Mattioli, Louis Victor Saar, Frank van der Stucken and Pier A. Tirindelli. The composers, with one exception, were present to assist in the presentation of their works. The "Stabat Mater" of Pergolesi was also given by a double quartet of women's voices, accompanied by string quartet, piano and organ.

The officers of this progressive club are: Mrs. Adolph Klein, president; Mrs. Theodore Workum, vice president; Mrs. Kathrine Bennet, recording secretary; Mrs. Mary Conrey Thuman, corresponding secretary; Mrs. Dell Kendall Werthner, treasurer; Jessie Strauss, Mrs. Maurice Joseph, directors.

Another very active musical organization is the Matinee Musical Club, of which Mrs. Adolf Hahn is president. This organization offers a series of recitals by visiting artists for the mmbers, and in consequence has an associate membership list of more than five hundred, while the list of active members is limited to seventy-five. Among the attractions which the club will present this season are Julia Culp, with Conraad V. Bos at the piano; the Kneisel Quartet, Xaver Scharwenka, and Leon Rains, basso.

The joint recitals by Adolf Hahn, violinist, and Clarence Adler, pianist, which were splendidly received last season, will be given again during the present season.

The Conservatory of Music, Miss Baur's school, will present a number of most interesting programs in Conservatory Hall during the Winter. The first of these, early in October, will be a chamber music program by Theodor Bohlmann, pianist; Bernard Sturm, violinist, and Julius Sturm, 'cellist. The substantial musicianship of these artists and the great amount of work they have done together in recent years, insure a delightful and artistically rendered program. Last season the performance of these artists and other members of the Conservatory faculty, during which many novelties were brought out, drew crowded houses to the recital hall of the Conservatory.

Mr. Bohlmann was honored by the performance of some of his compositions at the meeting of the German-American Teachers' Association in Berlin during the Summer, and now a very great honor comes to Edgar Stillmann-Kelley, also of the Cincinnati Conservatory faculty. Mr. Kelley's splendid reputation as a composer is to be recognized again by the performance of his String Quartet, Op. 25, on the chamber music program of the annual Music Festival of the International Franz Liszt Gesellschaft, which takes place, October 21 and 22, in Sondershausen, Germany.

With the election of Emma L. Roedter, of Cincinnati, as chairman of the committee on music of the Ohio Federation of Women's Clubs, this city becomes headquarters of this important branch of the club work in Ohio. Miss Roedter is one of Cincinnati's most devoted patrons of music, a pianist of sterling ability, and one of the very active members of the Board of Directors of the Symphony Orchestra.

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FIVE ORCHESTRAS IN PITTSBURGH'S CONCERT SCHEME

City's Music Lovers on Trial, as Orchestra Association Will Discontinue Efforts After This Season Unless Better Support Is Forthcoming—Strong List of Choral Attractions Announced

PITTSBURGH, Oct. 7.—A season of music has been planned for the world's greatest industrial center that will stand pre-eminent in the city's musical history. Thousands of dollars will be spent to bring to Pittsburgh the best musical organizations of the country as well as many of the best soloists in the world. As a crowning climax, the great International Eisteddfod will bring the season to a close in July or possibly October, 1913.

While Pittsburgh has not been able to boast of a permanent orchestra for three years, it is officially announced by the Pittsburgh Orchestra Association that one last chance is to be given to the people of the Steel City to show their appreciation for even a series of orchestra concerts. If these concerts are not more liberally patronized than they have been in the past they will be discontinued. In that event all efforts to endow an orchestra will be discontinued. The Pittsburgh Orchestra Association has been bringing many of the leading organizations of the country to Pittsburgh for the express purpose of stimulating interest in orchestral music, but the association announces that it does not propose to conduct them after this season if to do so means a continual deficit such as has prevailed the last two seasons.

All the leading choral organizations of the city have arranged exceptional programs. Church music also is to be made a much more prominent feature of the city's musical life than ever before. Large choruses are being formed and large orchestras, too.

The third season of symphony concerts under the auspices of the Pittsburgh Orchestra Association will open December 14 at Memorial Hall with the Philadelphia Orchestra, Leopold Stokowski, conductor, and Florence Hinkle, soprano, soloist. The next concert will take place January 22, when Walter Damrosch and his New York Symphony Orchestra will be the attraction. The Minneapolis Orchestra, Emil Oberhoffer, conductor, and Tina Lerner, piano soloist, will give a concert February 18. The Cincinnati Orchestra with its new conductor, Dr. Ernest Kunwald, will appear March 7, the concluding concert to be given by the New York Philharmonic Orchestra, Josef Stransky, conductor, with Marie Rappold, the grand opera prima donna, as soloist. Negotiations are now pending for the appearance of David Bispham and Clarence Whitehill as soloists during the season for one of the dates for which no soloist has been announced.

There is to be a brilliant season of concerts at The Schenley beginning October 30, when Louise Homer will be the soloist. The next concert, on December 6, will bring Alma Gluck. Tina Lerner, the brilliant young Russian pianist, will appear January 10, which will be precedent to her engagement with the Orchestra Association. A feature of the event of February 7 will be the presentation of the charming one-act opera, "Secret of Suzanne," by Wolf-Ferrari, and this will be followed April 18 by the appearance of the celebrated Russian violinist, Mischa Elman.

Pittsburgh's Pioneer Choir

That steady old organization, the Mozart Club, the pioneer choir of Pittsburgh, will open its season at Carnegie Music Hall November 14 or 18, when it will present under Director James P. McCollum, who has directed it since its inception, thirty-five years ago, Rossini's "Stabat Mater." "The Messiah" will be sung December 27, and in the third concert, March 20 to 21, "Moses in Egypt" will be sung. The last concert will be given April 29, but it has not yet been decided what the nature of the program will be. In years past, however, it has been customary to give a miscellaneous program with prominent soloists taking part. Director McCullom will have a mixed chorus of from 175 to 200 voices.

The Pittsburgh Male Chorus, of which James Stephen Martin is conductor, will begin its seventh season with renewed zeal. The active membership of the chorus is limited to seventy and each year the applicants far exceed that number. It has been decided this year to limit the associate membership to 500 and at this early writing more than 450 are enrolled.

The chorus gave its first concert of the season October 3 at the Columbus Theater at New Kensington, Pa. Hollis Edison Davenny, who is a member of the baritone section of the chorus and who is also a capable violinist, played Svendsen's "Romance." The solos in Fauré's "Son of the Prophet" were sung by William A. Rhodes, Jr., a Pittsburgh tenor. The program also included "Invictus," by Huhn; Nevin's "Shandon Bells," Tod Galloway's "Gypsy Trail" and a group of Welsh, Dutch and Flemish folk-songs.

Program for Male Chorus

For the concert which takes place at Carnegie Music Hall on November 22, a program of more than usual excellence is being prepared. One of the most important numbers to be given is Charles Wakefield Cadman's setting of "The Vision of Sir Launfal," the prize-winning composition of the season of 1908-9 in the annual competition held by the Pittsburgh Male Chorus. Mr. Cadman is at present arranging special orchestral parts for this work, which will be given with violin, flute, 'cello, trumpets, chimes, organ and piano. The composer comes to Pittsburgh for the first time in two years to take part in this concert and will preside at the piano during the presentation of his work. Mr. Cadman spent many years of his life in Pittsburgh.

The second concert of the Pittsburgh Male Chorus will be given in April, but details of the concert are not now available. The officers for the coming year are: President, W. B. Lawton; vice-president, John A. Hibbard; treasurer, L. S. McKeever; secretary and business manager, W. E. Porter; musical director, James Stephen Martin; directors, W. S. Phillios, Hollis Edison Davenny, J. Roy Dickie, C. M. Rorah, Stephen C. Mason, F. W. Sproul, Charles F. Preller; accompanist, W. Jackson Edwards; organist, F. William Fleer; librarian, A. A. Ross; assistant librarians, J. U. Belleville, A. M. Cullis.

The Mendelssohn Male Choir, Ernest Lunt, conductor, has secured the services of Scharwenka, the celebrated pianist, and Victor Herbert and his orchestra for the two concerts which it will give. The dates are December 4 and April 7. The membership of the choir is up to its limit of sixty voices. Some of the compositions to be sung are by Grieg, Cornelius, Bantock, Pinsuti, Pointer, Stainer,, Gericke, Weingartner, Brahms, Hegar and others. In addition to his duties as director of the Mendelssohn Male Choir, Mr. Lunt is also the director of the choirs of two leading Pittsburgh churches, the Christ Methodist Episcopal and St. Peter's Episcopal. At the former there is a choir of eight solo voices, a special musical program being given every month. The St. Peter's choir has thirty excellent voices.



No. 1, James Stephen Martin, Director Pittsburgh Male Chorus, on the Golf Links; 2, Charles Heinroth, City Organist of Pittsburgh; 3, Marie Stapleton Murray, Prominent Pittsburgh Soprano; 4, Ernst Lunt, Conductor Mendelsschn Male Choir; 5, Silas G. Pratt, the Pittsburgh Composer, and Modest Altschuler, the Well-Known Conductor

Apollo Club's Three Concerts

The Apollo Club, the premier male choral organization of the city and which is conducted by Rinehart Mayer, is anticipating a most successful season. The coming year will mark the beginning of its nineteenth season and Mr. Mayer has had the happy distinction of being its director ever since its inception. The chorus numbers sixty voices and, regardless of the years of splendid service which this organization has given to the music lovers of Pittsburgh, it has a number of charter members still in harness and doing the best work of their career. The policy of the club has been to give three concerts at Carnegie Music Hall with soloists of national reputation and it is the intention to continue this the coming season. The first is scheduled for December 6, the second February 25 and the third April 26. The secretary of the club is in communication with David Bispham, Mme. Hissem de Moss, Grace Kerns and several instrumentalists, but to date no one has been definitely engaged. The music of the coming season will include compositions by Filke, H. Mohr, Elgar, de Rille, Protheroe, Hammond and others. The club has elected S. Massingham, president; James W. McKelvie, secretary, and William H. Oetting, pianist.

The Tuesday Musical Club will give at least one big concert and the usual recitals every two weeks at the Twentieth Century Club. One of the big events will be the appearance of Loraine Wyman in a folk-song concert, December 10. The biweekly musicales will begin October 29. This organization has most of the leading musical women of the city as members. The president is Mrs. H. Talbot Peterson.

Encouraged by the success of former years, the directors of the Art Society of Pittsburgh have arranged a list of artistic attractions which cannot fail to enlist the interest of all. The season will open October 25, with the Barrère Ensemble of wind instruments. This will be followed, November 15, by Efrem Zimbalist, violinist. The soloist of December 16 will be Maggie Teyte, the prima donna soprano. On January 17 Sara Gurowitsch, violoncellist, will appear with Edmond Warnery, tenor, and Mrs. Lawrence Litchfield, of Pittsburgh, at the piano. Elena Gerhardt, soprano, will appear February 12; Leopold Godowsky, pianist, March 14; Flonzaley Quartet, April 11.

Local Recitalists

Charles Heinroth, organist and director of music of Carnegie Institute, began his eighteenth season October 5 at Carnegie Music Hall and will give recitals Saturday night and Sunday afternoon throughout the season.

Silas G. Pratt will give his series of piano recitals during the winter. Mr. and Mrs. Pratt are very accomplished musicians, Mr. Pratt having written some compositions that have found their way into the hearts of Pittsburghers.

The usual series of splendid church musical programs will be given and not the least of these will be at Emory Methodist Episcopal Church, where Mrs. Marie Stapleton Murray, one of Pittsburgh's most active and successful singers, is the leading soprano. Charles N. Boyd has organized a splendid orchestra at the North Avenue Methodist Episcopal Church as well as one of the largest choirs in the city.

The Pittsburgh Exposition has presented the usual series of concerts starting with the appearance of the Russian Symphony Orchestra, of which Modest Altschuler is the conductor, followed by the irresistible Sousa and his band, Frederick Innes, Walter Damrosch and his orchestra and others.

The Frohsinn Society is also making elaborate plans for the season. The same may be said of the Ringwalt Choir.

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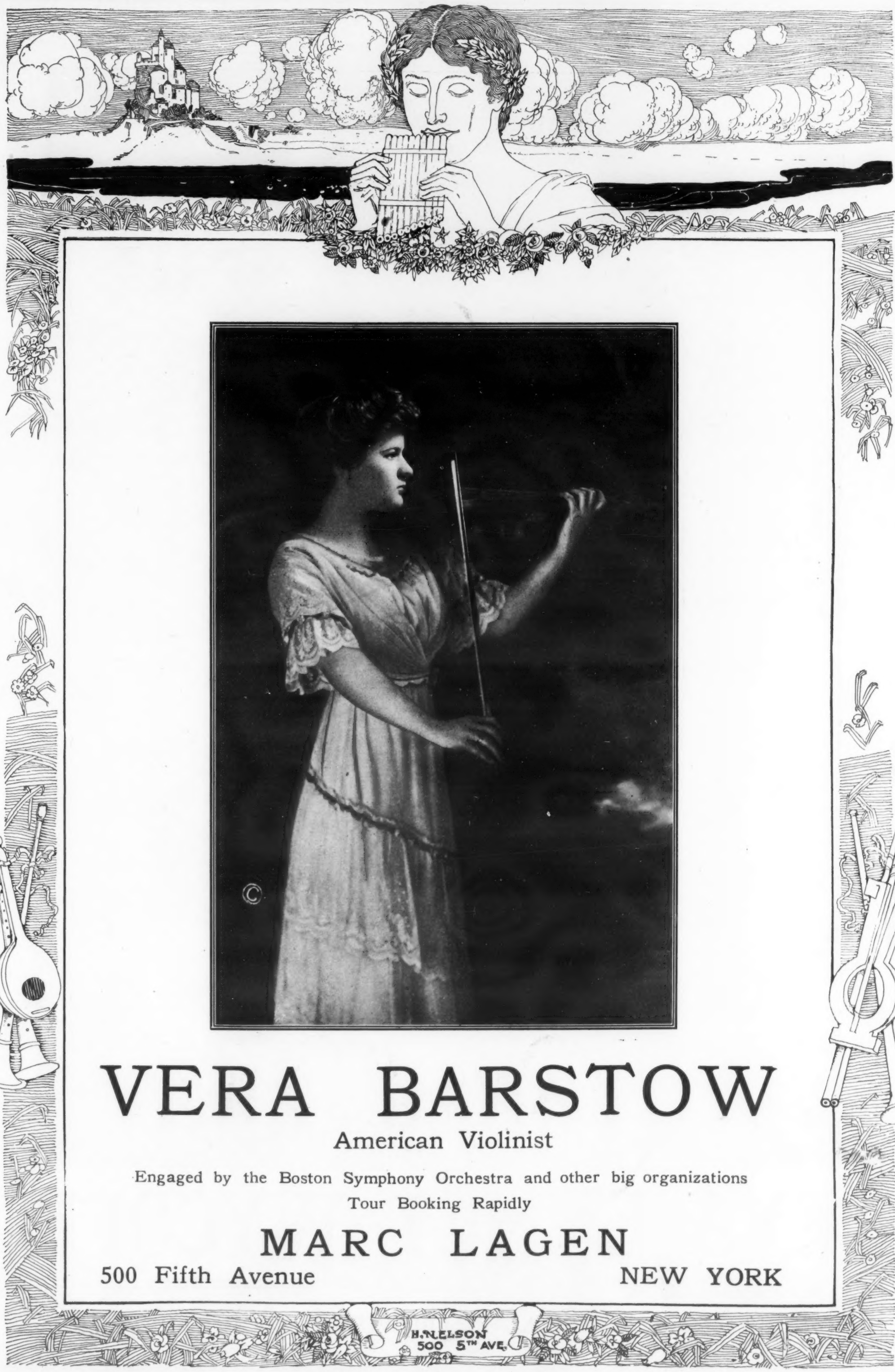
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AN OVER-ABUNDANCE OF MUSICAL EVENTS THIS SEASON IS ST. PAUL'S FEAR

Prospects for 1912-13 So Rich in Promise That Doubt Is Expressed as to City's Ability to Support All Concerts—Symphony Orchestra and Opera Performances Take First Place in Calendar



Mrs. F. H. Snyder, the St. Paul Impresario and a Group of Musical Associates. No. 1, Lucille Wolter; No. 2, Mrs. Mabel Durose; No. 3, Leora Wight; No. 4, Olive Emerson; No. 5, Ina Grange; No. 6, Sylvia Thorgrimson; No. 7, Mrs. W. W. Nelson; No. 8, Mrs. Fred Mahler; No. 9, Pearl Friend; No. 10, Gertrude Armstrong; No. 11, Mrs. F. H. Snyder; No. 12, Mrs. Gertrude Sans Souci-Toomey; No. 13, Sarah Norden; No. 14, Alma Peterson; No. 15, Fannie Lifpitz.

ST. PAUL, MINN., Oct. 5.—Preparations for the season 1912-1913 in St. Paul point to a period in which music in different well-defined forms will find representation in as many distinct lines of activity.

Choral music, chamber music, symphony, opera and recital will each occupy a recognized field and claim its support from the public, while studios and study clubs remain steadfast, reliable sources of the city's real musical culture.

It is a new experience that confronts the inland city which a few years ago felt its remoteness from the large centers and the necessity, for the artistic soul's salvation, to grasp every opportunity to hear



No. 1, Lima O'Brien, St. Paul's New Local Manager; No. 2, Edmund Stein, Manager St. Paul Orchestra; No. 3, Walter H. Rothwell, Director St. Paul Orchestra; No. 4, J. McClure Bellows, Music Critic St. Paul "Dispatch"; No. 5, W. W. Winter, President St. Paul Art Society.

a fine concert. The multiplicity of opportunity now offered leads one to the cosmopolitan attitude, to the necessity of choosing between the many attractions of a high order which lure one beyond the limits of time, strength, money. It is frankly stated in some quarters that there is too much "doing"—more than the city can support. The advance notices have created a merry war between those who feel that the important thing in sustaining a musical community is the cultivation of a desire for music through repeated and varied opportunity with the accompanying breadth of experience, as against those who feel that some one shrine shall be chosen as representing the best thing musically upon which to lay the concentrated and absorbing efforts of a community.

In the meantime the managers are busy, the local organizations are strengthening their buttresses and licking into shape the resident forces, visiting artists are contracted for, the public is pledging its support as it can and the guarantors are gallantly promising to make good the losses.

Orchestra's Second Season

Foremost in the forecast of a new season stands the St. Paul Symphony Orchestra, just entering upon its seventh season. With L. W. Hill, president, C. O. Kalman, vice-president, and a board of directors actively interested as representative citizens, flanked by Edmund A. Stein, manager, and a list of guarantors, generous and public spirited, the coming season is planned along lines which should make it the most satisfactory yet experienced by a St. Paul public. An increased expenditure of money has been authorized for the strengthening of the orchestra and for the engaging of a superb list of assisting soloists.

Conductor Walter Henry Rothwell has spent the Summer months in the important music centers of the old world.

Symphony concerts, ten in number, will be given fortnightly on Tuesday evenings, with soloists as follows: November 6, with Clarence Whitehill; November 19, John McCormack; December 3, Johanna Gadski; December 17, Xavier Scharwenka; December 31, Alma Gluck; January 14, Alice Nielsen and company in concert performance of "Secret of Suzanne"; January 28, Mischa Elman; February 11, Godowsky; February 25, Christine Miller; March 11, Eugene Ysaye.

A series of popular concerts will be given on Sunday afternoons. The prices will be nominal.

Soloists for Popular Concerts

The following soloists have been announced for the popular concerts: Arthur Middleton, Mr. and Mrs. Henry Holden Huss, Sybil Sammis-MacDermid, Eva Mylott, Genevieve Wheat, Janpolski, Lucille Tewksbury, Gustave Holmquist, Maud Klotz, Dorothy Goldsmith, Marvin Green and Melville Clark.

The Choral Art Society

The St. Paul Choral Art Society, an organization of highest aims and great sincerity of purpose, begins a new season under the inspiring leadership of Leopold G. Bruenner, its founder.

The active membership of the organization consists of sixty-four singers, comprising a mixed chorus, all musicians indigenous to the local field, led by a man who, although of foreign birth and early training, has long identified his interests with those of St. Paul, his home city, and brings to bear upon choral art, as an educative and refining influence, the expert knowledge and practical efficiency which gives him the position of authority which is indisputably accorded him.

A capella choruses, sacred and secular, will be a feature of the season's work. Four concerts are in the plan for the coming season. The first will be held in the Auditorium November 14, with Mildred Potter assisting soloist. "The Messiah" will be sung during the Christmas season. The third appearance will be in conjunction with the St. Paul Symphony Orchestra. The season will close with *a cappella* concert. W. W. Winter is president of the society.

Mrs. Snyder's Offerings

Mrs. F. H. Snyder, the St. Paul impresario whose activities in the local field are identical with some of the most notable musical events of recent years in St. Paul and the Northwest, has arranged for a series of six artist recitals in the People's Church.

This splendid auditorium of unexcelled acoustic properties, the excellent attractions, the popular prices and a manager of experience combine in giving the series a prominence and drawing quality conducive of patronage and success.

Gottfried Galston, the Austrian pianist, will open the series November 18, to be followed by George Henschel, December 2; Léon Rains, January; Maggie Teyte, February 1; Marie Rappold and Louis Persinger, February 27; and Max Pauer, March 3. Ina Grange has been retained as accompanist for the series.

The Opera Prospectus

Mrs. Snyder has extended her field of activities beyond the limits of her home city. "Twin City Opera," after several successful seasons in St. Paul, will this year localize under Mrs. Snyder's management in Minneapolis with the appearance of the Chicago company.

The engagement is for five performances, and the operas proposed "Cinderella," "Cricket on the Hearth," "Jewels of the Madonna," "The Juggler of Notre Dame" and "Lucia" or "Traviata."

Grand opera in St. Paul, according to the present outlook, rests with Charles W. Gordon, one of the city's wealthy men prominent as a patron of music. While unprepared to make a definite statement, Mr. Gordon assures the public that it will not lack for a season of operatic productions by a first class company. Conferences with the managers of the New York and Boston companies are bound to lead to this end, Mr. Gordon states, and April will doubtless mark the advent of an aggregation of artists such as has not appeared in the Northwest since the epoch-making visit of the Metropolitan Company of New York under Mrs. Snyder's management three years ago.



The St. Paul Choral Art Society, Leopold Bruenner, Director

Light Opera Also

Popular opera in the form of Gilbert and Sullivan productions will also test the grain and flavor of St. Paul's operatic taste.

The "All-Star Company" led by De Wolf Hopper, Eugene Cowles, Blanche Duffield, etc., will appear at the Shubert Theater in a répertoire including "The Mikado," "Pinafore," "Pirates of Penzance" and "Patience." This engagement, also credited to Mrs. Snyder, opens October 31 and covers four consecutive performances.

Chamber Music Plans

Chamber music is entrusted to the Schubert Club. The club has made a record through its encouragement and patronage of this form of music and has arranged to engage its own available members and other local material, as needed, in its practice the coming season.

The engagement of the Flonzaley Quartet for November 21 may be taken as an expression of the club's appreciation of chamber music as a source of enjoyment and inspiration.

The Schubert Club as a factor in St. Paul's musical season 1912-1913 is treated in a separate article.

A New Impresario

An impresario new in the field is Lima O'Brien, whose first season is marked by a program of first-class artists' recitals.

By virtue of the prominence of the artists and the accredited position of Miss O'Brien among musicians and patrons of music, this course lays claim to a share of the season's patronage.

The beautiful Palm Room of the St. Paul Hotel, with sittings limited to 600, has been engaged, and here Mary Garden will open the series on Friday afternoon, November 15. Other artists announced are Rudolph Ganz for November 29, Namara Toye and Lewis Shawe December 13, Jaroslav Kocian January 15, Yvonne de Tréville and W. W. Hinshaw January 24.

This series follows upon the close of Miss O'Brien's engagement as accompanist for Riccardo Martin during an extended concert tour.

An element of distinction in the musical life of the city is personified in the presence of J. McClure Bellows, whose position as music editor and critic for the St. Paul *Dispatch* and *Pioneer Press* during a preliminary period is accepted as prophecy of a season of musical criticism based on definite knowledge and a susceptibility to gradations of temperament and general excellence.

Academic and professional training and experience, focused upon musical criticism as a profession, give to Mr. Bellows' critiques and editorials a character reflecting the poise of the writer and dignity upon the musical fraternity. F. L. C. B.

The three brothers Cherniavsky, pianist, violinist and 'cellist, recently returned to London, after their third tour of South Africa, in the course of which they made a new record of 180 concerts.

Gustave L. Becker



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Henri Scott as "Mephistopheles"

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Photo by Matzene

Henri Scott as "Hunding"

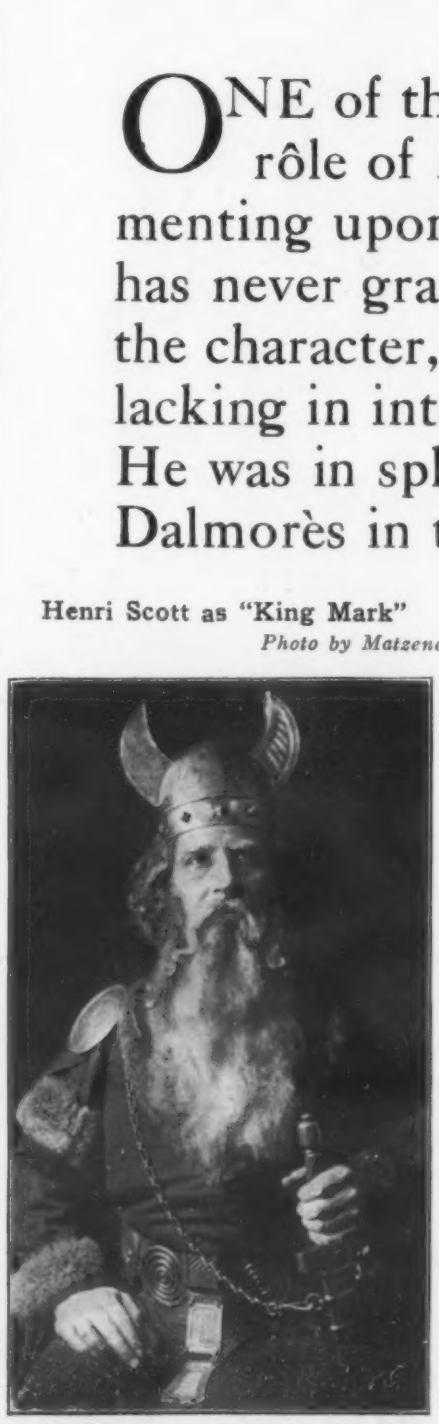


Photo by Matzene, Chicago.

HENRI SCOTT

ONE of the chief successes achieved by Mr. Scott last season was in the rôle of Mephistopheles in "Faust." The *Philadelphia Press* in commenting upon this performance, said: "Physically a more attractive Mephisto has never graced the local stage. It was not the stereotyped presentation of the character, for Mr. Scott shows in all his characterizations that he is not lacking in intelligence and creates new ideas of interpretation with each part. He was in splendid voice yesterday and shared fully with Miss Garden and Dalmorès in the frequent applause."

Henri Scott as "King Mark"
Photo by Matzene



Additional laurels were won by Mr. Scott at the following music festivals:

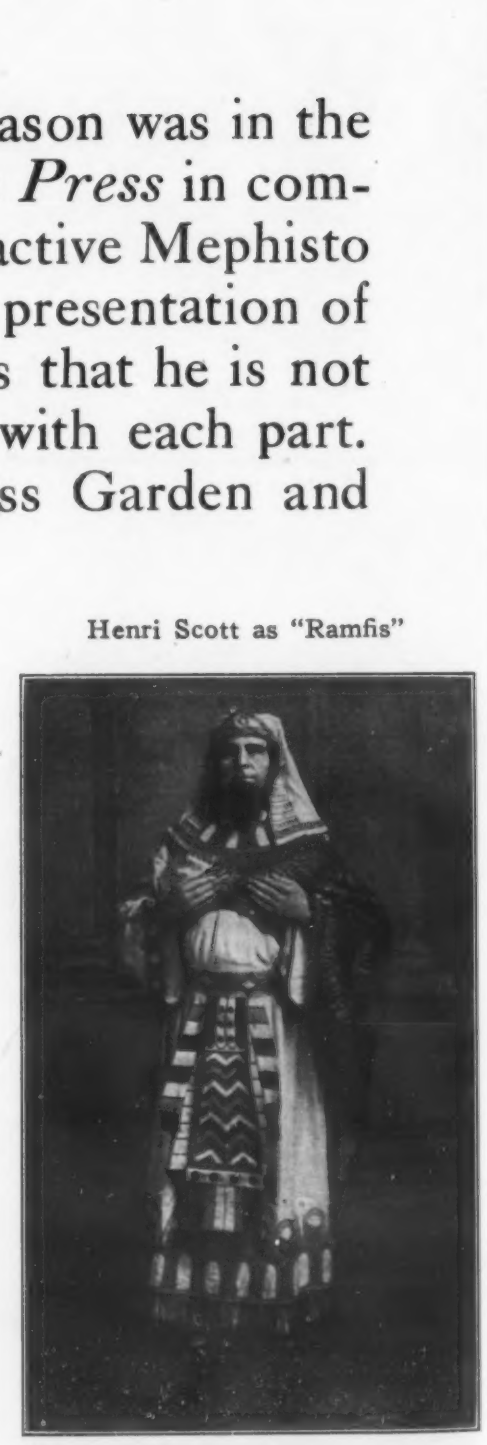
NATIONAL SAENGERFEST, Philadelphia
RICHMOND, Va., Festival
WASHINGTON, D. C.
NORTH SHORE FESTIVAL, Evanston, Ill.
PITTSBURGH, Pa., Concert
TORONTO, Canada, Concert
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Mr. Scott will be available for concerts, festivals and recitals after the opera season, as well as a limited number of concerts during the season.

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Henri Scott as "Ramfis"



SCHUBERT CLUB POTENT FACTOR IN ST. PAUL MUSIC GROWTH

Society Headed by Mrs. W. S. Briggs Conducts Many Useful Branches of Educational Endeavor—500 Members, Who Believe in Good "Team Work"

ST. PAUL, MINN., Oct. 5.—The Schubert Club is the oldest continuous music organization in the Northwest, that has attained and retained a standing almost if not quite civic. In the course of thirty years it has outgrown the old-time limitations of a women's club, a women's musical club, circumscribed by the old familiar informal programs of miscellaneous content.

The season of 1912-13 finds this association an institution of acknowledged musical standards, which standards it has set for the community. The musical life of the city would be different and inferior, even now from year to year, without the constant moulding and remoulding of this organization. The program for the coming year has many points of contact with the broader life of the city, in education, philanthropy, and general culture.

Under the direction of Mrs. W. S. Briggs, who for a half dozen years has been continuously president, as well as president in years farther backward, the Schubert Club has interwoven its activities with the general musical activities of the city. Remembering that St. Paul has trebled its population in thirty years, and this club has kept the pace and set the pace, it will be seen what precise musical knowledge and broad civic views have been imperative in the administrative force. Mrs. Briggs has been counsellor and administrator, with marvelous success, dependent as much on her persuasive personality as on her sound musical convictions.

Thirteen Programs Projected

For the coming year the Schubert Club will provide thirteen formal programs by local and visiting artists, as the central feature of the club. The standards are as high as they have been; the club has been host to a long list of distinguished artists of



Mrs. W. S. Briggs, President of St. Paul's Schubert Club

world-fame in its three decades, and in turn it has sent forth from its own ranks not a few musicians whose work has commanded attention in musical centers. The club not only provides musical programs; it has large and wide activities; sectional work for active and associate members; a well-defined course of study for the student section; musical instruction in connection with the settlement work of the Neighborhood House; a department of philanthropy through which are answered the calls for music in the charitable institutions of the city; a committee on education through which the influence of the club is directed toward an accredited course in music in the city high schools; orchestral concerts by the St. Paul Symphony Orchestra at minimum rates for school children.

The club has a membership of five hundred; large enough to insure a working revenue, yet not so large as to prevent a working body. The different classes of members—associate, active, student—have each its specific work. The "team work" is perfect. The list of honorary members

Flonzaley Quartet and Other Artists Engaged for Concerts—Lecture Recitals and Research Work—Patronage for City's Orchestra and Choruses Afforded

centers in the club a silent but potent influence, reminding the present of the not dimmed glories of the past, or, as in the instances of Mme. Bloomfield Zeisler and Christine Miller, establishing and "domesticating" artistic standards as a goal for striving ambition.

Visiting Soloists Announced

The season will open, as usual, with the president's reception on October 9. Following this, at intervals of two weeks, will come the formal programs, which include, for this season, the Flonzaley Quartet in a chamber music recital, Mme. Chilson-Ohrman in song recital, Edward Collins in piano recital, and Esther and Dorothy Swainson, of London, in a lecture-recital on modern French music, illustrated. Two reciprocity programs, with the Minneapolis and Duluth music clubs, supplement the attractions and cement the musical union. There will be five study afternoons in the "French school," other Continental nations having been considered previously; three studio programs, six parlor programs for the student section, three combined musical and social programs for the associate members, four studio teas with music, philanthropic programs—twenty of these were given last year; instruction at the Neighborhood House—last year there was a large waiting list; and the students' bureau, through which engagements are made for student members, these providing both experience and remuneration.

The club interweaves its work with that of many other organizations. It has stood sponsor steadily for visiting orchestras, until the city finally understood that a local orchestra of symphony rank was indispensable as a city asset. Repeatedly the Thomas orchestra has been brought to St. Paul under Schubert auspices, the Boston Orchestra visited the city in the days of Nikisch with Schubert support, the Minneapolis orchestra was engaged, before the St. Paul Orchestra was organized, which engagements no doubt compelled the organization of the local association. Moreover the club has been on the guarantee list, and has frequently presented local orchestra artists in recital. The St. Paul Choral Art Society, which has achieved distinct and finished work, has benefited through the patronage of the club, as the old St. Paul Choral society was supported in the early days of Samuel Baldwin.

It would be multitudinous to register a list of the artists in the music world the Schubert club has brought to St. Paul in the more than quarter of a century of its active patronage. Until the symphony orchestra afforded the larger setting, this club ventured to present the leading musicians, violinists, singers, pianists, with the quartets and other related program makers; Ysaye, Gadski, Paderewski, intimate the rank. Without the Schubert club, St. Paul might have had concerts, operas, the like. But without the Schubert club, St. Paul certainly would not have had that musical knowledge and experience and sensitiveness, which has set it apart as one of the most musical towns in musical America.

KEITH CLARK.

New "Blue Birds" by Maeterlinck and Georgette Leblanc

PARIS, Sept. 28.—Maurice Maeterlinck has finished a sequel to his play, "The Blue Bird," and his wife, Georgette Leblanc, the singer, is preparing another version of the original play by her husband. Mme. Maeterlinck's idea is to bring the philosophy of the play within the mental grasp of a child. Her version and her husband's sequel are to be published simultaneously in France, England, Germany and Russia.

Craze for Ragtime Grips London

LONDON, Sept. 28.—The craze for ragtime in London has become so widespread that some of the newspapers are devoting serious articles to it and one of them is instituting an inquiry into its psychology. There seems to be a general theory that this sort of music is popular—the music publishers report sales by the hundreds of thousands of copies—because it naturally suits an age of nervous rush and hustle. At any rate, the fact is obvious that England, like America and the Continent, is "ragtime mad."

Léon Rothier, the Metropolitan basso, sang during September at Biarritz.

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The verdict of California, Mexico and Cuba on

REGINA VICARINO as Lucia di Lammermoor

CALIFORNIA, 1910-1911

As Lucia last Monday evening she gave her hearers such a revelation of artistic power and beauty of voice that all hesitation in judgment was carried away. Signorina Vicarino is one of the few great artists San Francisco has heard in grand opera.—*George L. Shoals, in The Argonaut.*

Vicarino, in addition to her brilliant staccato work possesses a remarkable intellectual grasp of legato singing—the most difficult phase of vocal art—and her colorature endurance is simply marvelous. She possesses a trill that is simply electrifying and her high notes, as high and above E beyond high C, are clear and pleasing. Surely, I repeat, San Francisco is very lucky. It has discovered the greatest colorature soprano of the near future, and an American at that.—*Alfred Metzger, in The Pacific Coast Musical Review.*

Seldom has a rendition of the mad scene in Lucia been given as it was last night by Regina Vicarino at the Garrick Theater, the close of the scene bringing the audience literally to its feet, while the building resounded with applause. Any artist would have been glad to receive the acclaim so spontaneously given her.—*San Francisco Chronicle.*

It was in her solo with the exquisite flute obbligato in the mad scene that Vicarino finally came into her own, however, and displayed a power and sweetness of voice that amazed even those who knew her best. She ended with a burst of flute like trills and runs, closing with a high, clear, wonderful note, sustained marvelously.—*San Francisco Call.*

From the night of her first appearance at the Garrick, Regina Vicarino has been a favorite, her clear soprano with its flute like tones winning applause that made the performances of the other singers pale before it. But last night she outran the expectations of even her most ardent admirers, and in the mad scene at the close of the third act brought the house to its feet in a very storm of applause.—*San Francisco Post.*

Her staccato work is flawless. In the language of an untutored but musical fan who sat near me, she "simply beats the flute to it." After the solo work of Vicarino all the sorts of applause that grand opera knows, rang to the roof again and again. The world will hear from Regina Vicarino, and some day we will be glad that this California world heard her first.—*Los Angeles Times.*

Vicarino has practically all the attributes promising operatic greatness. Although a newcomer, and unknown to Los Angeles she made her reputation so far as this city is concerned, before her first scene was half over.—*Los Angeles Express.*

Her voice has all the range and limpidity of the ideal coloratura. She sings apparently without effort, and throughout this opera responded to encores again and again, repeating even the wonderful aria of the mad scene in the third act, and achieving the same purling trills, the same scintillant birdlike arpeggios.—*Los Angeles Herald.*

Enthusiasm broke loose last night when her portrayal of the mad scene was ended. The audience hung over her notes and leaned forward that nothing should escape unnoticed. Applause shook the house while the tones were still an echo. A great scene, handled by one who realizes its greatness—in that lies the secret of Vicarino's wonderful interpretation.—*Oakland Tribune.*



Regina Vicarino as "Lucia di Lammermoor"

MEXICO, 1911-1912

It is with decided pleasure that it may be stated that Regina Vicarino, the American girl now heading the Italian grand opera company at the Arbeu theater, not only sang the mad scene last night in superb voice and with a flexibility and control which reminded one of Patti and Melba, but she acted the part so convincingly that the audience was carried away with enthusiasm.—*Mexican Herald.*

As a singer, Regina Vicarino has this surprising quality; her voice, of golden timbre, full of warmth, voluminous and powerful, runs with great facility from the low register to the extreme high. And her voice does not have, in all its intensity, the flute like sound of a voice timbred in wood; it is like a golden bell, with the same firmness, precision, and sweet vigor. Such is the singer—portentous! Now of the artist. It is enough to have seen her even in the first tiresome act of Lucia to know that Regina understands the scene; she feels her part; she dominates it; she creates it; she sketches it—she humanizes it. Regina Vicarino made us feel the reality of operatic fiction.—*El Diario.*

Vicarino made her début last evening in Mexico before an audience of music lovers that completely filled the Arbeu theater, and was greeted with thunderous ovations for her talented rendition of the mad scene. It is impossible to describe to those who have not heard her, the wonderful agility of her enchanting voice.—*Nueva Era.*

Regina Vicarino, is without doubt a canary bird, a pupil of the lark, except that Vicarino has the advantage of them in her powerful acting and her sublime art. This is the double enchantment of this youthful figure which the public has insistently demanded to be heard for the seventeenth time in Lucia di Lammermoor. For last night's performance the largest theater in the city was too small. Boxes and parquet seats disappeared swiftly at the box office in the mad rush of those who would give their gold to have the pleasure of hearing the priestess of bel canto.—*El Imparcial.*

Where she reached her climax was in the mad scene, which she sang in an irreproachable manner, making good use of her knowledge of bel canto. She was compelled to repeat the flute cadenza on account of the insistence of the public, delirious with enthusiasm over the fact that at times it was impossible to distinguish between her voice and the flute.—*El Pais.*

The grandest, most enthusiastic, most spontaneous ovation ever given any opera singer in Mexico was accorded to Miss Regina Vicarino at her farewell performance in Lucia yesterday afternoon. More than this, it was the finest exhibition of singing and acting, either separate or combined ever seen in this city, and the writer does not except the work of Mme. Tetrazzini, when in her palmiest days she visited this capital. The auditorium of the theater was crowded to capacity, until there was not even standing room to be had at any price.—*Daily Mexican.*

HAVANA, CUBA, 1912

During the flute cadenza a contest seemed to be initiated between the voice of the singer and the flute, now repeating a musical period, and then initiating a new phrase, as a provocation for a reply. Victory smiled upon the singer, who was wildly applauded and compelled to repeat the number, and upon doing so introduced a new cadenza, which inspired new enthusiasm in the audience. En fin, a majestic Lucia, which will live long in the memory of those who heard it.—*El Mundo.*

After the rondo she was called before the curtain six times, with frenzied applause. She is already the consecrated one of the public. —*La Discusion.*

She interpreted the mad scene as is given to very few sopranos to interpret it. Victory sounded for her, and her ovations were frank and spontaneous.—*La Ultima Hora.*

In the celebrated rondo of the third act, Vicarino trilled as we have not been accustomed to hearing trills in the last few seasons, and upon her admirable ending of the mad scene, the curtain was raised in her honor a half dozen times, midst thunderous applause.—*Diario de la Marina.*

Her acting and singing of the mad scene won her into the hearts of her hearers, and the fame of other prima donnas of recent date was left in the shade.—*La Lucha.*

Now singing as leading colorature prima donna with the Sigaldi Grand Opera Company, Mexico City

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—*Photo by Mishkin.*

Paul Althouse

—ROBUST TENOR—

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A PERMANENT ORCHESTRA FOR DENVER

Six Women Accomplish What Many Have Failed to Do by Interesting Local Capital in Project—Horace E. Tureman to Be Director—Dippel's Company to Give Opera—No Spring Festival This Season

DENVER, COLO., Oct. 3.—Facing the season of 1912-13, the richest promise held out to music-lovers of Denver is the assurance of a permanent symphony orchestra.

Readers of this paper have been told how, about two years ago, an attempt was made here to crystallize the enthusiasm created by a successful Spring festival series of orchestral concerts into financial backing for a first-class permanent orchestra. That plan involved an endowment fund of $75,000 to maintain the orchestra for three years. An earnest effort was made by the men and women who, for this purpose, incorporated the Denver Symphony Orchestra Association, but the plan did not materialize. A second and a third Spring festival have been presented by this association since, both with the avowed purpose of furthering the permanent orchestra propaganda, but, unlike the first one, a deficit has followed these two latter festivals, and the most optimistic members of the Orchestral Association had to admit that they were not gaining ground very fast.

Just when most of us had accepted the indefinite postponement of any permanent orchestra movement as inevitable, half-a-dozen Denver women got together, conferred with Horace E. Tureman, a well-known orchestral musician of this city, and evolved a plan whereby with the nominal endowment fund of $15,000 the estimated deficit on a short season of orchestral concerts could be met for a period of five years. Then these women appointed themselves a committee to obtain such an endowment fund, started out on Thursday of last week to find sponsors for the sum, and two days later the sum was pledged.

Naturally, the raising of an annual endowment of $25,000 for three years is a very different undertaking from raising a $3,000 endowment for five years. Naturally, also, the resultant orchestra must be very different. But it may transpire that these few women, realizing the present impossibility of the larger undertaking and concentrating their energies upon the more modest scheme, have hastened our realization of the ultimate orchestral dream by several years.

Briefly the plan of the new Denver Philharmonic Association (as the new organization will be known) is to form an orchestra of about fifty-five men from musicians already in the city, engage Mr. Tureman as director and give a series of six concerts this present season, increasing the number somewhat in succeeding seasons. Under this plan the estimated cost of the concert series per season will be $6,000 and the deficit (also estimated) $3,000. Truly a modest program and one that will likely not impress the people who argued when the original permanent orchestra scheme was launched that unless we could have a band of at least seventy-five first-class musicians and a virtuoso conductor we might better have no orchestra at all. But there are many interested musical folk here a bit more utilitarian in their reasoning who prefer the half-loaf to none at all and believe that from this modest beginning the larger orchestra will in time evolve.

Local Material for Orchestra

It is too much to expect, of course, that we have in Denver enough orchestral players of the first class to handle every instrument even in a band of fifty-five. On the other hand, it has been demonstrated by Mr. Cavallo in his Summer symphony series, maintained here during the past ten years, that a very decent average of performance may be counted upon in a band of that size. Furthermore, only two general rehearsals were possible for the preparation of any one of Mr. Cavallo's concerts, whereas Mr. Tureman's plan is to rehearse each *section* of his orchestra three times for each program. It seems reasonable to expect a smoother performance from the same performers under this plan.

As for Mr. Tureman's ability, every musician conversant with his gifts and musical



No. 1—Lola Carrier Worrell (seated) ready to descend a Colorado mine shaft; No. 2, Hattie Louise Sims, Director of the Tuesday Musical Club chorus, and a prominent Denver singing teacher; No. 3, Robert Slack, local manager; No. 4, Mr. and Mrs. J. C. Wilcox in front of their mountain cabin, seventy miles from the nearest railway station, where they spent August.

preparation will admit that he is admirably fitted to secure about the best possible results from the material at hand under conditions governing his efforts. He is tremendously enthusiastic over the idea of directing an annual series of orchestral concerts and at once announces his intention of presenting as many unhackneyed works of worth as is possible. The first of the six concerts planned for this season will likely be given in December.

The Denver Chamber of Commerce has appointed a committee to assist in advertising the Philharmonic concerts and the Denver Symphony Orchestra Association has promised its heartiest support and cooperation in the new movement. Indeed, some of the most ardent workers in the old association will doubtless be named on the board of managers of the Philharmonic Association. The six women whose enthusiasm and energy accomplished the successful endowment of the Philharmonic enterprise in two or three days declare that they desire no credit nor reward. As one of them expressed it: "We don't want glory, we want an orchestra." Yet I believe their names should go down in history and here they are: Ella Hayt, Mrs. Harold Walker, Mrs. John Marvin, Mrs. Edward W. Collins, Mrs. W. E. Porter and Ruth Porter. Among their guarantors are two or three local millionaires, either of whom could emulate the example of Boston's Col. Higginson should his interest become great enough; and so there is the possibility that, should this modest orchestral plan prove a success after a year or two of experiment, the larger endowment, with its greater orchestral possibilities, will be forthcoming.

Municipal Orchestra Concerts

On top of the announcement of the Philharmonic Orchestra's birth comes the recommendation of our new reform Mayor Arnold that the free Sunday concerts at our municipal Auditorium will be given this coming Winter by an orchestra of fifty under Sig. Cavallo, instead of by a brass band as formerly. The brass band, supplemented by moving pictures, attracted about 10,000 people to the Auditorium each Sunday afternoon and evening during the past two Winters. Mayor Arnold is persuaded that equal enjoyment and better educational propaganda would result from a good orchestra and it is likely that the Board of Supervisors will sustain him in the innovation. We may therefore find ourselves with two series of symphony concerts where a few days ago there seemed no hope for one.

Pending the experiment by the Philharmonic Society the Orchestral Association will abandon its Spring festival plans. We shall accordingly not have the five-concerts-in-three-days debauch next May unless present plans are changed.

Five performances of grand opera by Mr. Dippel's Chicago company in April will more than compensate, probably, for the absence of the conventional Spring festival. We are promised some of the newer operas with stars of first magnitude, so for three days Denver society will consider itself strictly metropolitan.

Mr. Dippel plans, I believe, to send us some of his singers who will not be engaged in the Philadelphia opening to present "The Secret of Suzanne" late in October.

Manager Slack's Course

As usual, Robert Slack will present to this public most of the famous concert artists who will include Denver in their itinerary the coming season. Clara Butt, the English contralto giantess; Alma Gluck, the young Metropolitan soprano who so charmed this public during our last Spring festival; Julia Culp; Alice Nielsen, an established favorite; Mischa Elman, Zimbalist, Alwin Schroeder, Yolanda Mérö and Adeline Genée are among the artists already booked for Denver appearance by Mr. Slack. He will also bring the United States Marine Band on October 6, and it is more than likely that he will bring Sembrich and LaForge for a recital. Mr. Slack is also conducting a subscription course in the neighboring city of Pueblo this season, offering Sembrich, Gluck, Elman, Schroeder and LaForge.

Another concert series of importance is announced for this season by Father Burke, a prominent and energetic priest of the Catholic church. His course will open at the Auditorium on October 28 with Riccardo Martin and Rudolph Ganz in joint recital. Caroline White, of the Chicago Opera, will appear in the second concert.

Tuesday Musical Club Plans

The Tuesday Musical Club (ladies) will again inaugurate evening concerts this season. Kitty Cheatham, the famous *diseuse,* will appear at the first concert, November 26. On January 21 the ladies' chorus of the Tuesday Musical Club, directed by Hattie Louise Sims, and the Apollo Club male chorus, under Henry Houseley, will unite in a program. The third attraction is yet to be announced. The press committee of the Tuesday Club reports bright prospects for the season. The chorus membership is to be considerably revised, undesirable voices being dropped and several new ones admitted. Miss Sims, whose years of service have proved the efficiency of her direction, will continue as the chorus conductor. It is said that a stricter standard for soloists will be adopted, and better programs at the Club matinées are promised. The new president is Edith Louise Jones, a Smith College graduate and a well-prepared musician.

Aside from the joint concert with the Tuesday Musical Club, no plans are yet announced for the Apollo Club, which has, for several years past, given an important series of subscription concerts. The club experienced some rather discouraging financial reverses last season, and new plans are now under consideration by Director Houseley and the board of managers.

Director Frederick Schweikher, of the Arion Männerchor, has selected some fine compositions, large *a capella,* for this season's programs, and expects to improve upon the excellent work done last season. The Arion chorus and Director Schweikher won distinction at the Sängerfest held in St. Paul last Summer, and they are already working for the success of the meet to be held in Denver in 1915.

Henry Houseley, our veteran composer, organist and director, is composing some more short operas, which will likely be produced during the winter. The success of his "Pygmalion and Galatea" and "Narcissus," produced last Winter, leads him to believe that there is a broad field for this class of work. It is not unlikely that "Pygmalion" will be repeated this season in response to the expressed desire of many who did not attend the first production.

Mrs. Lucile Roessing Griffey, who made such a signal success as *Galatea* in the performance of Mr. Houseley's opera, is planning to go abroad later in the season to prepare herself for grand opera.

American Music and Art Society

The organization of Denver musicians and art lovers that terms itself the American Music and Art Society, now "points with pride" to two seasons of most successful existence, and enjoys a bright outlook for the coming season. Monthly meetings are held, usually consisting of a banquet at some local hotel, preceded by a half hour of social greeting and followed by a short musical program. Most of the prominent professional musicians are members, and the concerts are the best that may be heard by local talent. Several distinguished visiting artists have been entertained as guests of honor, and this plan will be continued. The first meeting of the present season will be held on Hallowe'en, and the musical program will offer the first Denver performance of Bruno Huhn's quartet cycle, "The Divan," by Mrs. Griffey, soprano; Bessie Fox Davis, alto; Frank W. Farmer, tenor; Charles W. Kettering, baritone, and Frederick Schweikher, pianist and director; a group of French songs, sung by Mrs. Edward W. Collins, soprano, and piano solo by Edward B. Fleck, the brilliant pianist, formerly of New York City and later of Utica, N. Y., who has recently taken up his residence in Denver. On December 18 MacDowell's birthday will be honored by the American Music and Art Society. Lola Carrier Worrell, president of the society, will play the Keltic sonata and there will be other performances of this master's works. During the season both drama and operetta will be presented in the society's programs.

A New Chorus Projected

Charles T. Carlson, who established the Fine Arts College of Music after the University of Denver abolished its music school, of which he was dean, announces the organization of the People's Singing Society of Denver, with plans of presenting two large choral works annually. Mr. Carlson secured considerable newspaper mention of this plan, and seems hopeful of its successful accomplishment. Among other things, he states that his chorus will prepare itself in some of the standard operas and that singers from the Chicago company will then be secured for the principal parts.

Charles Wakefield Cadman, the versatile and prolific composer, is in Boston, conferring with representatives of the Boston Opera and his publisher with regard to the production of his Indian opera, "Da-o-ma." He will make an extended concert tour, as accompanist and director of a quartet presenting his cycle, "Morning of the Year," and in his Indian lecture-recitals, before returning to Denver, where he has established his permanent residence.

Lola Carrier Worrell has recently composed a very typical Oriental waltz for piano, dedicated to Mr. Cadman; also a song of strong dramatic fiber entitled "The Call," dedicated to David Bispham. Mme. Pasquali is rehearsing the brilliant waltz song, "Dream of Love," which Mrs. Worrell recently wrote for her.

Mrs. J. H. Smissaert, who, in addition to being one of our leading piano teachers, is Western district president of the National Federation of Musical Clubs, chairman of the program committee of the American Music and Art Society, and president of the local MacDowell Club, has recently moved her studio to Wolfe Hall. The MacDowell Club will resume its meetings on the first Monday in October with the reading of MacDowell's lectures that he delivered at Columbia College.

Florence Middaugh, for five years a student under Mr. and Mrs. John Dennis Mehan of New York City, and who coached one year with Flora MacDonald, also of New York, has opened a studio here.

Evalyn Crawford, organist at the First Church of Christ, Scientist, our leading accompanist and one of the busiest piano teachers in Denver, is spending the Winter in New York City. Mr. Larry Whipp will preside at the First Church organ during Miss Crawford's leave of absence.

Blanche Dingley Mathews, the well-known piano pedagogue, formerly of Chicago, has returned from an exacting tour that took her to many Middle West and Southern States, where she conducted normal classes, instructing teachers in the use of her original pedagogic material. She has established herself in handsome studios in Brinton Terrace.

The season's activities at the Wilcox Studios, in Wolfe Hall, opened on September 12 with a reception to students. Mr. Wilcox's Denver class has increased to a point that made it necessary for him to discontinue his weekly trip of one day to Greeley, but he continues to visit Boulder on Fridays, where he has a full day of private teaching and directs the rehearsals of the Friday Music Club chorus of fifty voices. Mr. Wilcox will appear as both director and soloist at the first subscription concert of this club, in late November, when he will sing a recital program with Mrs. Wilcox at the piano. At the second concert John Barnes Wells, the New York tenor, will be the soloist, and at the third Louis Persinger, the famous violinist, will appear. Mr. Wilcox will soon begin rehearsing a selected choir of sixteen picked solo voices in Denver, for the presentation of choice part songs. He will also direct the Denver Cycle Quartet, composed of four of his artist pupils. Lehmann's "Golden Threshold," Huhn's "The Divan," and Cadman's "Morning of the Year" are already in preparation. The quartet will make concert appearances in several Colorado towns this season.

J. C. W.

Moriz Rosenthal was one of the many pianists who spent the vacation months in Switzerland.

Mme.
Margaret
Goetze-Kellner
Soprano



NOTICES

Foreign

BERLINER BOERSEN COURIER.
Her agreeable soprano voice showed a cultivation that is far beyond the average, and her fine training was evidenced by the total lack of forcing. Her very sympathetic interpretation was heightened by intelligent treatment of the poetical and musical contents of the compositions.

BERLINER NEUESTE NACHRICHTEN.
Mme. Goetze-Kellner won the sympathy of her audience by her agreeable vocal resources combined with her musical way of interpreting, which is an indication of excellent taste and musical accomplishment. She interpreted most effectively the several moods of the varied program. Her voice is a sympathetic, ringing soprano, the middle range of which is unusually well developed.

BERLINER NATIONAL ZEITUNG.
Mme. Goetze-Kellner is one of the few singers who deserve the warm interest of the concert goers. Not enough praise can be bestowed upon this new young artist for maturity of expression, pure and noble rendition of the master's idea, and intensity of interpretation. Above all, the unusual charm of her carefully trained voice with its youthful timbre and its full, yet sweet, high register, impresses itself upon one. Particularly praiseworthy is her fascinating delicate vocal touch, the finished modulation of her tones, and her breathing.

VOSSISCHE ZEITUNG, BERLIN.
Mme. Goetze-Kellner's voice is a flexible soprano, carefully trained. She handles her high notes with greatest delicacy. It is undeniable that we have in Mme. Goetze-Kellner an artist who will develop to the highest rank.

BERLINER VOLKSZEITUNG.
Mme. Goetze-Kellner's interpretation is warm and soulful, and her entire way of singing most agreeable. The low and middle range sounded beautiful, and the songs that were written in these ranges were most successful. Mme. Kellner is a singer whom one always hears with pleasure; her excellent enunciation might serve as an example to others.

MAGDEBURG GENERAL ANZEIGER.
Her voluminous soprano voice has a wide range and is perfectly trained. Her musical expression is fine. With this she combines a modest appearance, which heightened considerably the charm of some of her songs. The whole evening was of thoroughly artistic character.

American

NEW YORK EVENING WORLD.
Margaret Goetze-Kellner made a very creditable first appearance in songs by Wagner which included "Der Engel," "Traeume" and "Dich Theure Halle" from Tannhaeuser. She disclosed a voice of no little beauty.

NEW YORK GLOBE.
Mme. Goetze-Kellner disclosed an excellent voice.

BROOKLYN EAGLE.
The vocal soloist, Margaret Goetze-Kellner, soprano, in her debut fell into line effectively with "Dich Theure Halle," using a pleasant tone quality and good method besides effectiveness in giving the sentiment.

BUFFALO EXPRESS.
Mme. Goetze-Kellner is the possessor of a beautiful vocal organ which has in the middle compass a contralto-like richness and warmth. The tone is full and round through the entire range, of sympathetic quality, and particularly lovely in mezzo voice work. In songs by Mozart, Wagner, Reger and Wolff her singing was marked by so much of vocal and interpretative worth as to give genuine pleasure.

ROCHESTER POST EXPRESS.
Mrs. Kellner has a pure, sympathetic and well-trained voice and she is mistress of the great German tradition of song. This tradition she acquired not by absorption alone, but by the severest discipline of study without which no musician of the Fatherland can hope to win distinction. Mrs. Kellner also sang Agathe's rapturous scene from "Der Freischutz." Here again she gave her audience keen pleasure. Her legato is beautiful.

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Season
1912-13

Frederick
WELD
Bass-Baritone

The solo singers were sufficient to their unsparing tasks. Mr. Weld, the bass, has eloquent breadth of style and clarity of musical speech.—*Boston Evening Transcript.*

From an artistic standpoint, Mr. Weld is one of the best baritones heard in Syracuse in many a day. In two arias from "Tannhäuser" he did brilliant work.—*Syracuse Post-Standard.*

Frederick Weld in his solo again displayed his admirable ability in declamatory singing, investing his work with dignity and the finish of the able technician.—*Buffalo Courier.*

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Theodore Thomas Orchestra, Spring Tour 1912

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JOINT RECITALS

Comments of the Press

Concert of the New York Phil. Society.
"Mr. Huss played the piano part of his concerto in a brilliant and inspiring manner."—*H. T. Finck in New York Evening Post.*

Mr. Huss plays the piano in an extremely polished fashion.—*New York Sun.*

It's a rare combination, virtuoso and composer. The attainment of the one is usually the detriment of the other. Huss combines the two.—*Pittsburgh Press.*

The young woman has an engaging personality, a lovely voice, and sings with obvious sincerity, intelligence and taste.—*H. E. Krehbiel in New York Tribune.*

She sang with thorough understanding and genuine musical sentiment. Wagner's "Dreams" in particular was sung by her with warm, deep feeling.—*H. T. Finck in New York Evening Post.*

Recital in London.
"Some songs by Mr. Huss were interpreted with complete understanding by Mrs. Huss."—*London Post.*

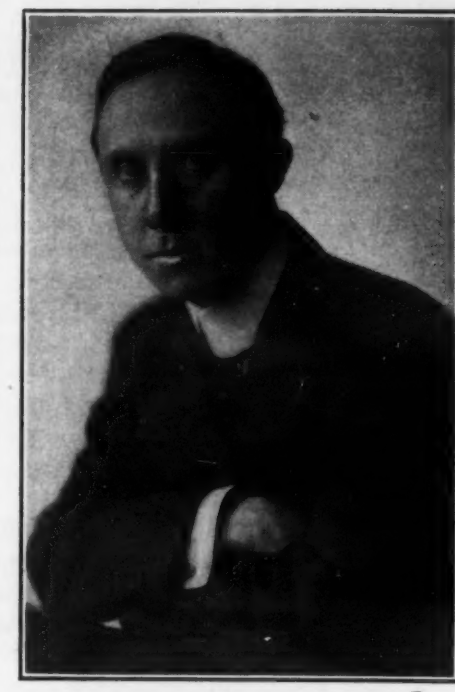
A voice of great beauty, exquisitely pure in tone, coupled with an exuberantly artistic temperament.—*Philadelphia Public Ledger.*

Season 1912-1913

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HARRY M.
GILBERT
Pianist-Accompanist
(On Tour with David Bispham)



The Philadelphia Record, Nov. 2, 1910
"His accompanist succeeded in making the accompaniment a part of the song and was so superior that much of the applause was intended for him."

Washington, D. C., Herald, March 10, 1911
"Comment on the concert would be incomplete without a tribute to the accompaniments of Harry M. Gilbert, who has been heard in concert with Geraldine Farrar, and whose work at the piano had much to do with the success of the singers. He played also two solos with such skill that the audience demanded more, and he played the charming Humoreske of Lazlo."

Boston Journal, Oct. 31, 1911
"A fairly large audience also found pleasure in the piano solos of Harry M. Gilbert."

Baltimore Sun, March 11, 1911
"Mr. Gilbert is an excellent pianist and both as soloist and accompanist gave an excellent account of himself."

Richmond, Va., March, 1911
"Mr. Gilbert, the accompanist, with his soft, accurate and beautiful touch, added a great deal to the artistic worth of the recital."

Harrisburg, Pa., Patriot, March 16, 1911
"Mr. Gilbert is an exceedingly fine and sympathetic accompanist. The two piano solos, 'Senenade' by Sinding and 'En Route' by Godard, were well played. In the former composition Mr. Gilbert revealed a beautiful singing touch, while the Godard composition gave the performer ample opportunity for execution and endurance. After a double recall he played a dainty Humoreske by Lazlo.

Milwaukee Sentinel, Oct. 6, 1911
"Harry M. Gilbert again gave great pleasure in the manner in which he played the accompaniment and demonstrated keen musical insight, as well as an abundance of technique in solo numbers by Godard and Sinding."

Nashville, Tenn., Nov. 4, 1911
"Mr. Gilbert played the accompaniments with sympathy and discernment. His solos were admirable, especially the graphic and fiery interpretation of Godard's 'En Route,' to which the encore was 'Humoresque' by Lazlo, who also shared partial honors with Mr. Bispham in 'King Robert of Sicily.'"

Los Angeles Tribune, Nov. 22, 1911
"Harry M. Gilbert's performance at the piano in this number was as artistic and effective as Bispham's own reading of the song itself."

Birmingham, Ala., Age-Herald, Nov. 6, 1911
"Mr. Gilbert accompanied Mr. Bispham as only one artist can accompany another, and in his solo group he was well received. He was forced to respond to an encore."

St. Louis Star, April 23, 1912
"Mr. Gilbert accompanied him on the piano with charming effect. The exceptional pianistic ability of this young man was further demonstrated in his solo numbers—Chopin's 'Nocturne in D Flat' and Dohnanyi's 'Rhapsodie'—which he interpreted with a finished technique and almost flawless execution."

San Francisco Call, Dec. 11, 1911
"The piano solos of Mr. Gilbert deserve critical praise, especially the excellent Chopin Nocturne rendered with a discreet art that was most pleasing. Gilbert has an unusual reserve of manner in his playing that scores."

MANAGEMENT:
FREDERIC SHIPMAN
3835 Flournoy Street
Chicago, Ill.

MANY NEW ARTISTS TO BE HEARD IN BUFFALO CONCERTS

List of Local Débuts by Celebrated Musicians a Feature of Prospectus for Season—Mai Davis Smith Arranges Six Subscription Concerts

BUFFALO, N. Y., Oct. 5.—The plans formulated up to date give promise of a more than ordinarily interesting musical season for 1912-13. One feature of interest, which the musicians of Buffalo particularly appreciate, is the number of artists of note who are to be heard here for the first time. This, of itself, is a stimulus, and should serve to broaden public taste and to dispel an ultra-conservatism which has made it hitherto a hazardous venture for the local managers to introduce artists unknown to the general public of this city. We shall not be less loyal to old favorites because of this.

As has been the case in past seasons, a majority of the concerts announced will be given under the auspices of the different musical clubs and societies. The two leading male choruses, the Buffalo Orpheus and the Guido Chorus, have their plans practically completed, although the former has as yet not formally announced them. Robert H. Heussler, president of the Buffalo Orpheus, and one of Buffalo's most sincere and active patrons of music, states that the society will present at its three concerts some of the best soloists available in the country, and that an orchestra will also assist at each concert. Julius Lange, the able and accomplished musician whose work with the Orpheus as its conductor has been most successful, has just returned from Europe, and has brought over a quantity of new choral selections for which he predicts success and popularity.

Guido Chorus Schedule

Seth Clark, who has been the musical director of the Guido Chorus from its foundation, has already begun rehearsals with his chorus and promises some new and charming works for presentation. Three concerts are announced for the season. The soloists will be, for the first concert, Mildred Potter, contralto, for her first appearance here; second concert, Mabel Sharp Herdien, soprano, who made a distinctly favorable impression at her first appearance here two seasons ago with the Buffalo Sängerbund; third concert, Paul Althouse, tenor, for his first appearance here.



Mai Davis Smith (in Circle), Buffalo's Leading Local Manager, and Robert Heussler, One of the City's Most Liberal Patrons of Music, with His Wife and Sons

Two Concerts for Clef Club

The Clef Club Chorus of mixed voices will give two concerts. Buffalo is justly proud of this choral organization, which, under the able directorship of Alfred Jury, has done work of such remarkable excellence that it has been compared to the famous Mendelssohn Choir of Toronto. Before coming to Buffalo, Mr. Jury was a co-worker in Toronto with Dr. A. S. Vogt, conductor of the Mendelssohn Choir, and naturally absorbed some of his methods of leading a choral society. Negotiations are pending with soloists of note to assist the Clef Club Chorus, which has in former seasons introduced here some of the most eminent artists on the concert stage.

Mrs. Smith's Concert Series

The local manager, Mrs. Mai Davis Smith, whose discrimination in the selection of artists and fine business ability have been brought into play with admirable success in past seasons, announces a series of six subscription concerts, for which the following brilliant list of artists has been engaged: First concert, October 29, Alma Gluck and Pasquale Amato, their first appearance here; second concert, November 28, Johanna Gadski and Fritz Kreisler; third concert, January 7, the Philharmonic Society of New York, Josef Stransky, conductor, and Marie Rappold; fourth concert, January 28, Boston Symphony Orchestra, Dr. Karl Muck, conductor; fifth concert, February 25, Julia Culp, for her first appearance here, and Edmond Clément; sixth concert, March 20, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, for his first appearance here, and Leopold Godowsky, soloist. On November 18, Ernestine Schumann-Heink will give a concert in Convention Hall.

Sängerbund Concerts

Dr. Carl Winning, musical director, poet and composer, announces two concerts to be given by his Sängerbund Society, a large male chorus. Dr. Winning's work with this chorus in past seasons has been eminently satisfactory, and there is no doubt that this season's offerings will rank with the best of past years. The soloists are not yet announced.

The Chromatic Club and Twentieth Century Club will again co-operate in an announced series of three concerts, as follows: one in January, at which the Flonzaley Quartet will appear; one in February, with Elena Gerhardt, for her first appearance here, and a third concert, at which Tina Lerner will make her first Buffalo appearance.

In addition, the Chromatic Club will give monthly artist recitals. Engagements up to date—Mme. Blaauw and the Ball-Goold Quartet, for two of these recitals. During the season, Mme. Blaauw will give three musical talks with piano illustrations. These lecture recitals will be of high educational value.

The Harugari-Frohsinn Singing Society, Otto Wick, conductor, announces two concerts for the season, at which local musicians will appear as soloists.

Plans of Women's Chorus

The Rubinstein Club, a women's chorus of which Ada M. Gates is president, and Mrs. Gilbert Rathfon is conductor, announces four morning and two evening concerts, with possibly an extra artist recital. As one prime object of this club is to assist and encourage home talent, the soloists will be chosen mainly from the ranks of Buffalo musicians.

Angelo M. Read, composer, teacher and musical director, will, as usual, lead the Westminster Choral Society. This organization is composed of wage earners of both sexes, and Mr. Read gives his services without compensation to these earnest amateur lovers of music. His efforts to better the musical taste and understanding of the club members have been very satisfactory, and the annual concerts, at which some oratorio, complete or in part, is presented, have given pleasure to many listeners.

William J. Sheehan, conductor of the Gounod Choral Club, announces two concerts this season. In addition, he will present his newly formed Grieg Chorus of South Buffalo at a concert during the Winter.

Another May Festival

The annual May music festival will be given, as heretofore, under the auspices of the Philharmonic Society, of Buffalo, Andrew T. Webster, conductor, on the evenings of May 7, 8 and 9. The only engagement as yet announced for the festival is that of the Theodore Thomas Orchestra, Frederick A. Stock, conductor, which has been a feature of the May festivals since their inauguration.

The Buffalo Society of Musicians, Seth Clark, president, Mme. Blaauw, vice-president, announces monthly entertainments at which some very interesting novelties in modern music will be heard. This club, which comprises many musicians of accredited standing, has done much to achieve its ultimate object; that is, to establish a feeling of comradeship among local musicians and to encourage music study along broad and progressive lines.

The free Sunday afternoon organ recitals in Convention Hall will again be a feature of the season's musical activity. These recitals will be given under the management of Simon Fleischmann, official organist of the city of Buffalo, and will, as usual, include the services of visiting organists of renown, while the assisting vocalists will be Buffalonians.

Such well known organists and choir directors as Alfred Jury, Wilhelm Kaffenberger, William S. Waith, Seth Clark, Andrew T. Webster, William Gomph, W. Ray Burroughs and others, will arrange special musical programs at which standard oratorios and cantatas will be heard. Among the prominent singers who will take part in these programs are Rebecca Cutter Howe, Margaret Adsit Barrell, Florence Stockwell Strange, Mrs. W. J. S. Schuler, Mrs. Harry House Griffin, Mrs. Walter B. Hawke, Julia Agnes O'Connor, Clara Barnes Holmes, Mrs. Alfred Jury, Hazel Dickman Weill, Charles McCreary, J. Oscar Frankenstein, Frederick Roginson, Frederick Starr True, Charles Yates, Arthur King Barnes and other prominent choir soloists. F. H. H.

If Beulah Benton Edmondson, who is now in Paris completing her musical education, succeeds in reaching the goal she has set for herself, America will be represented on the grand opera stage by a full-blooded Indian princess. Miss Edmonson belongs to the Cherokee nation.

SEASON 1912-13

NORDICA — Fall tour of 28 Concerts opened at Halifax, September 27. Only two dates available before January first. During November and December Mme. Nordica will fill special engagements with the Philadelphia and Chicago Grand Opera.

ALDA — Fall tour of 24 Concerts opens at Clarksburg, W. Va., October 14. Only three dates available before January first. During December, January and February, Mme. Alda will appear with the Metropolitan Opera Company, New York City.

HALLOCK — Fall tour of 22 Concerts opens at Halifax, November 4.
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BISPHAM — Fall tour of 60 Concerts opened at Halifax, August 30.
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BOSTON NEW YORK

DETROIT IMPRESARIOS ANNOUNCE MANY "STAR" CONCERTS

Messrs. Collver and Devoe and Orchestra Society Plan Fine Season

DETROIT, MICH., Oct. 5.—Burton Collver, of the pioneer local managers and impresarios of the Middle West, returned recently from New York, where he spent six weeks in booking attractions for his regular territory, besides looking after the details of the Calvé tour of America, which the famous diva will make under his exclusive direction during the coming season.

Mme. Calvé, accompanied by her husband, Galileo Gasparri, the Italian tenor, and Emilio Renaud, the French pianist-conductor, will present in Detroit during October a unique program consisting of a concert first part and "Carmen" and "Cavalleria Rusticana" in tabloid form, in costume and with special scenery for the second part.

Another November attraction which Mr. Collver will offer is the performance of Mendelssohn's "Elijah" in opera form by the Majestic Grand Opera Company, headed by Gwylm Miles, the noted American "Elijah."

Beginning on November 15 Mr. Collver will inaugurate his season of string quartet concerts by the Zoellner Quartet, assisted by popular soloists. Ten concerts will be given in Detroit and five in Grand Rapids. The dates for Detroit are November 15, 18; December 13, 16; January 10, 13; February 7, 10, and March 7, 10. Soloists already engaged for these concerts are Mme. Rider-Possart, pianist; Albert Janpolski, the Russian baritone, and Eva Emmet Wykoff, soprano.

From January 5-18 Mr. Collver will have on tour the Chicago Opera Company's presentation of Wolf-Ferrari's "The Secret of Suzanne." Two performances will be given in the Detroit Opera House on January 5.

In February, March and April Mr. Collver will probably have the New Orleans French Grand Opera Company for a number of weeks in the South, West, Middle West and Northwest. Mme. Julia Culp and Conraad V. Bos will be heard in Detroit and seven other Middle West cities under the Collver management, beginning the middle of February, and Leo Slezak, the dramatic tenor of the Metropolitan Opera Company, will likewise be heard here in February.

In March Mme. Eleanora de Cisneros, the noted contralto of the Chicago Opera Company, will be under the Collver direction for six concerts, and Mme. Jeanne Gerville-Réache, the French contralto of the Chicago company, will be heard in Detroit and other Michigan cities during the season.

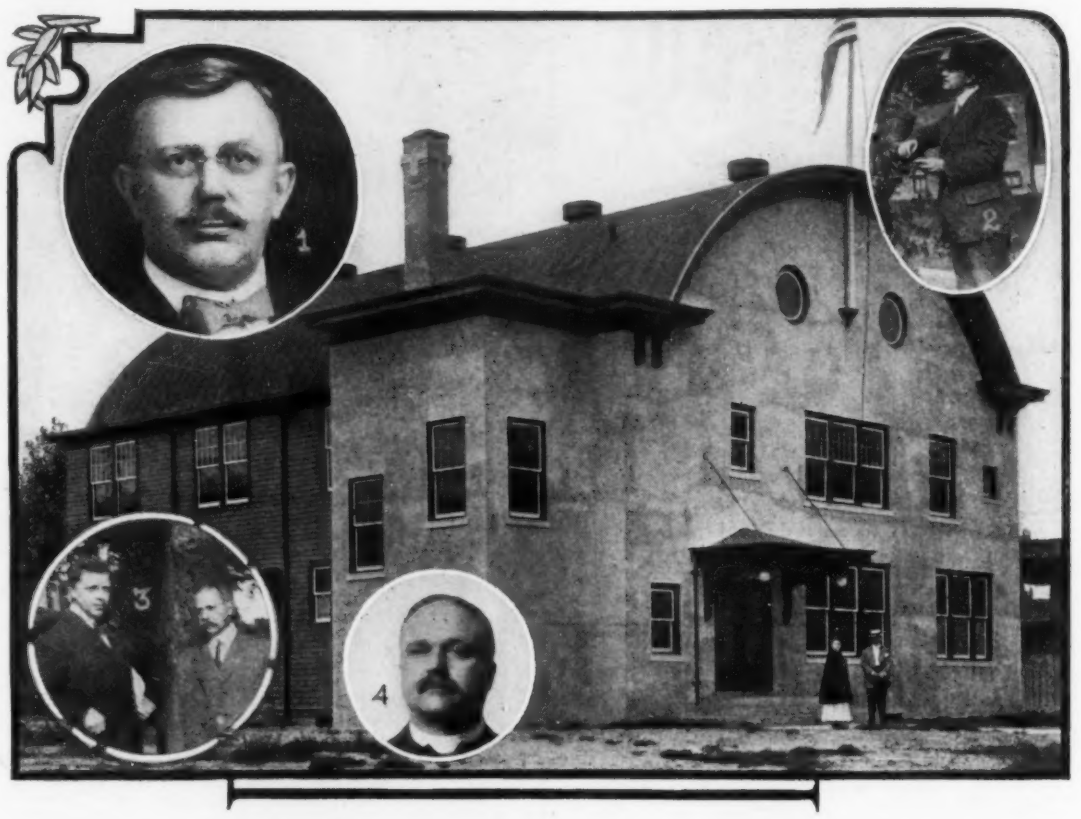
Return of Schumann-Heink

James E. Devoe, who for eight years has presented many musical "stars" in Detroit as well as in the adjoining territory, makes the most important announcement of his career in presenting the Philharmonic course for the coming season. The course will be opened on October 29 by Mme. Ernestine Schumann-Heink, whose appearances here in the past seven years have all been under Mr. Devoe's direction. The second number of the course will take place on November 16, the Flonzaley Quartet being the attraction. Mme. Alma Gluck follows in recital on November 26, and on December 5 John McCormack, the noted tenor, who was introduced to Detroit by Mr. Devoe last Spring, will make his second appearance.

After the New Year Mischa Elman, the young Russian violinist, will appear on January 16, followed on January 28 by a concert party from the Boston Opera Company, including Alice Nielsen, soprano, the program to include a tabloid presentation of the "Barber of Seville" in costume. On February 11 Josef Lhévinne, the Russian pianist, will give the seventh number of the course and the final number will take place on April 8, when Adeline Genée, the famous dancer, will appear with ballet and orchestra. Tickets for this entire series of concerts will be sold at prices ranging from six to ten dollars.

Six Famous Orchestras

The Orchestra Association announces a most brilliant series of concerts. The presence of six great orchestras in seven concerts, the Theodore Thomas Orchestra appearing twice, with five famous artists, will give this city its best orchestral season. The Philadelphia Symphony Orchestra and the Minneapolis Symphony appear here this season for the first time. Among the soloists will be Florence Winkle, who will come with the Philadelphia Symphony; Ellison Van Hoose, in a Wagnerian program with the New York Symphony; Yvonne de Treville, with the Minneapolis organization; Yolanda Mérö, in a Russian program with the Theodore Thomas Orchestra, and Leo Schultz, 'cellist, with the New York Philharmonic Orchestra.



Leaders in Detroit Musical Affairs: No. 1, Dr. C. R. Marshall, director of Mendelssohn Choral Club and Orchestra; No. 2, Burton Collver, the Local Manager, in his Garden; No. 3, James E. Devoe, the Local Impresario, with L. E. Behymer, the Los Angeles Manager; No. 4, Herman Brueckner, conductor of the Harmonic Society, and in the Background, the New Mendelssohn Club House

The Mendelssohn Choral Club, which opened a new club house last Spring, will begin its tenth season in October by introducing several new features, including the formation of an orchestra of its own. The musical work will be developed on broad lines. The men's chorus will rehearse standard American, German and English compositions and also some of the lighter glees and part songs. The woman's chorus will take up a series of numbers in three and four parts. Both choruses will work together in the production of one and possibly two oratorios and a number of miscellaneous pieces. One of the larger works will be Rossini's "Stabat Mater," which will be presented in its complete form with principals, full chorus and orchestra.

The rapid growth of the organization has led the director, Dr. C. R. Marshall, to introduce the new feature of the orchestra. This is to be under the direction of Hilder Daw, a new resident of Detroit, who has obtained his experience through membership in several Lancashire and London orchestras. With this larger orchestra to help him Dr. Marshall is planning a series of concerts which is sure to attract unusual attention this year.

The Harmonic Society has announced three splendid public concerts for the coming season—the first on November 4, the second in March and the third in May, under the leadership of Herman Brueckner.

Programs of Club Members

Among Detroit's musical organizations there is one which is to be chronicled, particularly for its educational value and influence, and that is the Tuesday Musicale, of which Mrs. S. Olne Johnson is president. The program committee of the society, of which Mrs. Edwin S. Sherrill is chairman, is planning an excellent series of ten morning concerts on the first and third Tuesdays of each month from November to April. These concerts are given by the members of the society themselves, outside talent being rarely engaged. The programs are so arranged that nearly all of the 250 active members have some part in one of the concerts. Besides these morning concerts the society will give six afternoon concerts, and for these Mrs. Sherrill has prepared several novelties which have not been presented in Detroit before.

Concerts by Male Chorus

The Orpheus Club came into prominence last season by giving two excellent concerts, with the Frank Croxton Quartet and Christine Miller as assistant artists. The club consists of twenty carefully picked male voices. This year the personnel of the club is being enlarged and the director, Charles Frederic Morse, has been trying new voices preparatory to the season's rehearsals which begins on October 1. The club will give two Detroit concerts this year, one just before the holiday season and one late in February. Negotiations are pending with soloists new to Detroit whom the club will introduce to its sustaining membership, which is limited to 250.

Among the concerts which will claim the attention of the students of music will be the courses given by the four Detroit conservatories. The McDonald School of Music, under the direction of Kate McDonald, is planning a series of recitals to be given by the heads of the departments. Francis A. Mayhew, who is at the head of the piano department, plans to give a recital in October. Later in the year Elizabeth Emery, head of the vocal department, will present a program, and this will be followed by concerts by the McDonald String Trio and other members of the faculty.

School Faculty Recitals

The Detroit Conservatory of Music has announced that Marshall Pease, head of the vocal department, assisted by Mrs. Pease, will give a lecture each alternate Tuesday during the Winter on "Song Classics." These lectures are to be given before the Song Study Club and each evening will be devoted to the study of song construction as exemplified by works of the masters, sung by Mrs. Pease.

This conservatory has given an operetta every year, each part being taken by some member of the faculty, and this year L. S. Renwick has selected Gilbert and Sullivan's "Patience," which will be given some time before the holidays.

At the Michigan Conservatory of Music Mrs. May Legget-Abel, violinist, and Archibald Jackson, baritone, will give recitals in the near future.

The Ganapol School of Musical Art is introducing George Shortland Kempton, the popular pianist, who with Mrs. Ganapol is conducting the piano department of the school. Mr. Kempton is to open a series of faculty concerts with a recital the latter part of October, to be followed by a recital by Henri Matheys, the violinist and composer, whose Concerto in C Minor will form part of his recital program.

An artists' course will be given by the Detroit String Quartet, which has this season been reorganized under the direction of Mr. Matheys. E. C. B.

An English dancer named Violet Denzil, trained in London, has been engaged as a *prima ballerina* for La Scala, Milan.

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Other Compositions for the Violin—"CHANT NÈGRE"—(G. Schirmer)—Price 50 cents. "ELEGY IN G MINOR"—(The Boston Music Company)—Price 75 cents. "INTERMÈDE ARABE"—(The Oliver Ditson Company. TWO BRAHMS TRANSCRIPTIONS: "LIKE MELODIES ARISING," "CRADLE SONG"—(Carl Fischer, New York)—Price 50 and 60 cents each respectively.

SONGS: "ALLAH," "I DREAMED AND WEPT A-DREAMING," (High and Low)—(The Oliver Ditson Company)—Price 40 cents each. "THE RELIEF," (Medium or Low)—(G. Schirmer.)—Price 50 cents. "A DEATH SONG," (Medium or Low), "AT SUNSET," (High or Medium),—(C. W. Thompson & Co.)—Prices, 30 and 50 cents each.

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Some Press Comments

The principal singer was Beatrice McCue, who has a good contralto voice which she used well.—*New York Press.*

Miss McCue sang the rôles of Siebel and Martha. Miss McCue is good to look upon and her voice is as fresh and lovely as a flower. She sang with consummate smoothness and art, her rich contralto charming everyone.—*The News, Passaic, N. J.*

Miss Beatrice McCue, a contralto, assisted in the performance and her work was a success and much appreciated. Her voice was genuine and beautiful. Time and time again she was encored.—*Herald, Reading, Pa.*

The singing of Miss McCue was very pleasing. She has a rich mezzo voice and she sings with fine expression. Her rendition of the beautiful solos of the Requiem always suggested the reverence which the music should inspire.—*Herald-Dispatch. Utica, N. Y.*

Siebel and Martha were Miss Beatrice McCue. Her beautiful voice, pure and flute-like tones, and gracious manner will serve to place this artist among the greatest of the age. A wonderful mastery of the technicalities of her art, perfect control of voice, and the inviting presence of the singer, combined with the deep feeling imbued with every song to make her work superb.—*Passaic Herald, Passaic, N. J.*

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TORONTO EXPERIENCES OPTIMISM AND ACTIVITY IN MUSIC

Opening of New Arena Significant of Canadian City's Awakening in Artistic Matters—Symphony and Choral Concerts Planned in Large Numbers

TORONTO, CANADA, Oct. 5.—It is no exaggeration to state that Toronto has entered upon a musical season probably the most significant in its history. This is true despite the most relevant fact that the Mendelssohn Choir, which is beyond doubt the outstanding bulwark of the local record of achievement, has declared a year's holiday and thus temporarily expunged itself.

That some vastly increased power, whether it be new enthusiasm, a sudden spread of musical intelligence, new population, or perhaps a flow of financial prosperity, has been added to the usual initiative of September or October needs only the evidences on every hand. Toronto is adding over twenty-five thousand citizens annually, and this year boasts an official count of 410,000 people within an area of six by two miles, and counting no suburbs, which are numerous and thickly populated. It is also true that preparations for the entertainment of such a mass of citizens have not been parallel to the demand. Apparently the opportunity for musical expansion this year has suddenly taken possession of conductors, impresarios, artists and capitalists alike. It is a time of optimism and activity.

As a first step in the recognition of an increasing demand, a new and beautiful auditorium, the Arena, came into existence and the old "stand-by," Massey Hall, where countless artists have been cheered to triumph, has been radically altered and improved at a cost of $40,000. The Arena is of massive proportions, a masterpiece of fireproof construction, with a stage in the center of the tiers of seats and a capacity of fully 7,000. It introduces the first rivalry that Massey Hall has ever had, although the public has fully appreciated the latter's philanthropic service to all forms of public gathering under the terms of its founder, the late Hart A. Massey. The Arena, however, was sorely needed.

Nahan Franko, of New York, is the authority for the opinion that its acoustics are not surpassed on the continent. A sufficient warrant of the financial strength and managing ability behind it lies in the person of Lawrence Solman, a Torontonian of enterprise and integrity.

The local season will date from the opening of the Arena on October 7. In this event, which takes the form of a festival extending over a week, the artistic strength of the programs, the high reputation of the soloists and the financial risk involved have quite taken the breath from even the surest champions of local progress. Nahan Franko and an orchestra of sixty have been engaged for the week. The principal soloists appearing on various evenings are: Mme. Gadski, Mme. Sembrich, Mme. Fremstad, Alice Nielsen, Mme. Rosa Olitzka, Yvonne de Tréville, Charlotte Maconda, Orville Harrold, G. Campanari, Arturo Tibaldi, Albert Spalding, Daniel Beddoe, Dr. Fery Lulek, Antonia Scotti, Alfredo Ramella, Rodolfo Fornari, Luigi Tavecchia, Fabio Rimini, Jeska Swartz, José Mardonnes, Paul Morenzo and Herbert Sachs Hirsh. A peculiar novelty has been attached to the final program when Marie Dressler will caricature many of the eminent singers who have taken part.

It would seem that such a galaxy would for a time exhaust the appetite of a single city. Apparently not. Bookings of high-



Toronto's New Arena, Which Was Opened This Week by a Music Festival in Which Many Celebrities Participated

class artists for concerts following month after month throughout the Winter have gone forward with confident zeal.

The Toronto Symphony Orchestra, now firmly established in the hearts of the public, although still indebted to the periodical generosity of Herbert Cox and other wealthy patrons who have followed his leadership, has undertaken to give a series of six symphony concerts at Massey Hall as well as the fortnightly popular concerts. Frank Welsman, conductor, has this year gone farther ahead in the répertoire of composers, and the "Request" program, a custom much favored last year, will again have its place. One popular innovation announced is an evening of British composers. Of the artists already selected these illustrate the standard set by the orchestra: Alma Gluck, Mme. Louise Homer, Leo Slezak, Mischa Elman, Eugene Ysaye and Xaver Scharwenka, the last of whom will conduct one of his own orchestral works during the evening of his appearance as solo pianist. Of the six symphonies to be introduced at the series only one has been played before by the orchestra. Some valuable new blood has been introduced to the ranks of the instrumentalists, which is already a remarkably devoted and unified body.

National Chorus Program

With the prospect of a trip to England next June, though it is by no means definite, the membership of the National Chorus has pitched into this season's labors with avidity. Dr. Albert Ham, the conductor, has always retained the happy faculty of instilling an *esprit de corps* in those with whom he works. This has been noticeable in his training of church choirs equally with his conduct of a public singing society. Last year's ranks have been supplemented by twenty new voices, bringing the total membership to 220. On January 14 and 15 the chorus will appear in Massey Hall with the New York Symphony Orchestra and on the 16th at Buffalo.

Three-Day Festival in February

Standing well in line for public favor is the Schubert Choir, which, like the People's Choral Union, owes its foundation and progress to H. M. Fletcher, the conductor. These two bodies constitute a rather unique example of the practical uses of large choral societies in a country, for as a result of nine hundred music seekers coming under Mr. Fletcher's bâton annually, a valued procession of church singers has been constantly produced for the benefit of choirs from the Atlantic to the Pacific. Being considerably advanced beyond their comrades of the Choral Union, the Schubert Choir has essayed this year a three-day festival commencing February 24 in conjunction with the Toronto Symphony Orchestra. Among the works to be presented for the first time, it is claimed, in America will be Elgar's new work, the Forty-eighth Psalm, for eight part chorus, male chorus, soprano solo and full orchestra and organ; "Hymn to the Trinity," Tschaikowsky; "O La, O Che Buon Eco," Orlando di Lasso; Handel's "Deborah" and male choruses, ladies' choruses and mixed choruses, *a cappella*, by Parker, Schubert, Mozart, Purcell and Bantock. The assisting artists will be Mme. Pasquali, Mme. Clara Butt-Rumford and Kennerly Rumford. The concert of the Choral Union will be about one month later.

Dr. Broome's Chorus of Children

What will be to many the novelty of the season is Dr. Edward Broome's children's chorus of five hunderd voices, organized somewhat on the lines of the Cincinnati Festival. A musical worker of tremendous energy and ambition, well gifted as a composer and director, Dr. Broome undertook last season to enter the field with a society devoted solely to the production of oratorio. A few weeks after announcing his children's chorus no less than six hundred names, mostly of experienced juvenile singers, had been entered on his books for examination. Luckily, Dr. Broome climbed over a difficulty of large proportions through his recent meeting with G. Rathbone, a Royal College man and a recognized English composer, whose cantata was immediately adopted as exactly the work sought for. The composition has an interesting story and beautiful music which demands large choral forces and a complete orchestra, but no adult choir. The Oratorio Society enters the field this year with plans that again include the engaging of the New York Philharmonic Orchestra under Josef Stransky, eighty-two players strong, and the introduction of new and imposing sacred programs.

Toronto Madrigal Society

A distinctly new feature in Toronto's musical life—new in the sense of a revival—is the "Toronto Madrigal Society," consisting of one hundred voices under the conductorship of Francis Coombs. This is familiar work for Mr. Coombs in that he is conductor of Trinity University Male Chorus, choirmaster and organist of St. Alban's Cathedral and some years ago familiarized himself with choral work in connection with Worcester Cathedral and Magdalen College, Oxford, England.

It is a strongly significant sign when the growth of musical interest and the influx of students to a city of a half million population renders it profitable to "import" instructors of wide repute and acknowledged scholarship. Toronto has been doing this during the past year and will continue it to an equal extent during the coming Winter. Not in even an indirect sense does such action criticise the status of those native teachers who have been doing the pioneer work. It means only that there is a commercial and artistic opportunity for more teachers of high standing in a center of such pronounced musical ardor and ready material resources. In this manner Prof. Michael Hambourg and his no less distinguished sons, Boris and Jan, have founded the Hambourg Conservatory and equipped it with a staff sharing their own enthusiasm and ideals. The Columbian Conservatory, of which Lieut. Col. Albert Gooderham, a capitalist and music patron, is president, and Peter C. Kennedy, the able director, has been particularly industrious in presenting its students with the best instruction that Canada and other countries afford. Luigi von Kunits, violinist; Walter Kirschbaum, pianist, and Francis Fischer Powers, vocal teacher, were recently introduced to the public as "local possessions" by Mr. Gooderham and Mr. Kennedy. All three newcomers have been added to the staff of the Columbian school. Edouard Hesselberg, a piano virtuoso of note, has likewise been added to the staff of the Toronto Conservatory with others of recognized standing. The latter institution has to-day probably a genuine right to rank as the second largest institution of the kind in America. The roll-call this year showed nearly 2100 registered students.

Dr. Torrington's wide reputation as "the dean of Canadian musicians" remains one of the pillars of strength of the College of Music, which enters on a new year with added attendances and an even more competent staff. A recent and apparently accurate estimate places the number of music students undergoing tuition in this city in the advanced grades as over 5000. Such additions to the school forces as have been noted are already exerting the effect of a powerful magnet in arresting the exodus to United States schools and particularly the annual pilgrimage of "half-finished" pupils to Europe.

The absence of the Mendelssohn Choir from the local arena this season is due to a special plan by which Dr. A. S. Vogt, the conductor, desired to take a prolonged visit to European music centers and, what was perhaps more important, he and his committee wished to allow an entire year to elapse between the disbanding and the projected reorganization and reselection of members for 1913-14. A tour of Great Britain and Germany is one of the visions that many entertain as a Mendelssohn Choir possibility during the next five years, although Dr. Vogt is known to be adverse to such a tour unless the presence of a full choir can be guaranteed and there is the added assurance of a public response in the countries to be visited.

R. B.



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Mr. Bispham is in such demand for his Song Recitals in English with illustrative comments, that he began his tour at Halifax, Nova Scotia, upon the unprecedentedly early date of August 30th, and is at present singing in Canadian cities, where his success is phenomenal.

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Henry Hadley's Music Drama, "The Atonement of Pan," recently performed by the Bohemian Club of San Francisco, was written for Mr. Bispham, whose interest in American music is unflagging. The day following his remarkable assumption of the part of Pan, he traveled across the continent opening his autumn series of concerts in Halifax three hours after his arrival!

"Bispham is a great artist—you laugh with him, and cry with him; you have no will of your own while he dominates; you are just glad to follow him to see whatever he lets you see."

Comments of the Press

Halifax Chronicle, August 31, 1912.—"The whole concert was a demonstration of the greatness of vocal art such as has never before been vouchsafed to a Halifax audience."

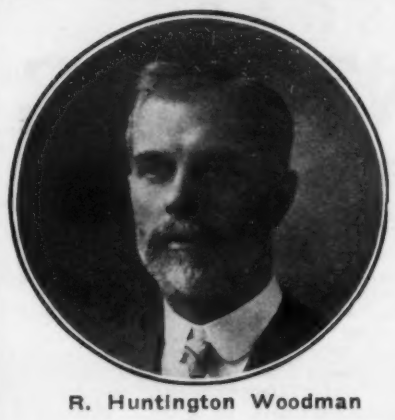
Quebec Telegraph, September 10, 1912.—"Mr. Bispham's reputation is world-wide, and all that was expected of him was more than realized. He truly is an artist of rarity in the combination of a consummate dramatic gift, and a powerful, velvety and sensitively attuned voice. The concert was a musical treat to be long remembered."

Quebec Chronicle, September 10, 1912.—"Mr. Bispham's recitals are not only sermons in song but in speech as well. It was a fascinating programme."

Montreal Witness, September 14, 1912.—"David Bispham possesses a voice which is as near perfection as the most exacting critic might expect. But that is not all; his remarkable dramatic genius and truly wonderful personality, combined with his ability as a singer, make of him an entertainer of an exclusive class—the man who has been accorded the plaudits of the civilized world."

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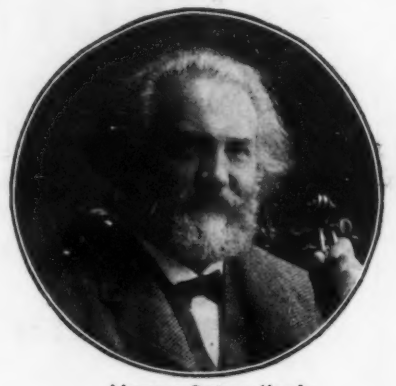
R. Huntington Woodman



McCall Lanham

Kate S. Chittenden
Photo by Brandenburg Studios.





Henry Schradieck



William F. Sherman
Photo by Brandenburg Studios.



H. Rawlins Baker
Photo by Mishkin

THE

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Incorporated in 1900

Metropolitan College of Music

Incorporated in 1891

212 West 59th Street, New York City



Leslie J. Hodgson
Photo by Mishkin

THIS school has to-day reached its twenty-seventh year, and is one of the oldest and best known music schools in the United States. It was organized in 1886 as the Metropolitan Conservatory of Music, and in 1900, a new corporation, bearing the present name, was organized to conduct the business policy.

Since its organization, the school has been doing effective work in inculcating an appreciation of good music, and in grounding pupils in sound musical principles. Its work has been carried on with quiet persistence, without sensational efforts to win popularity, and with no lowering of its high standards. On this enviable foundation it stands to-day, offering advantages surpassed by no school in America.

The Institute is ideally located at 212 West 59th Street, New York, overlooking Central Park, and only a short distance from Carnegie Hall, where the foremost artists can be heard during the season.

As in the past, the different departments will be under competent able musicians. The faculty will be as follows:

PIANOFORTE: H. Rawlins Baker, Kate S. Chittenden, May I. Ditto, Fannie O. Greene, Leslie J. Hodgson, Louise May Hopkins, Sara Jernigan, Florence Leonard, Islay Macdonald, Anastasia Nugent, F. Viola Osborn, C. Ethel Peckham, Amelia Pfletschinger, William F. Sherman and Katherine L. Taylor.

VOICE: McCall Lanham, Frank Hunter Potter and Paul Savage.

THEORY: Sara Jernigan, William Fairchild Sherman, Katherine L. Taylor and R. Huntington Woodman.

VIOLIN: Henry Schradieck and assistants.

VIOLONCELLO: Gustave O. Hornberger.

ORGAN: Harry Rowe Shelley, William Fairchild Sherman and R. Huntington Woodman.

HISTORY OF MUSIC AND LECTURES: Fannie O. Greene, John Cornelius Griggs, Daniel Gregory Mason and Thomas Tapper.

PUBLIC SCHOOL MUSIC, SIGHT SINGING AND EAR TRAINING: Mary Fidelia Burt and Dorothea Mund.

ORCHESTRA CLASS AND CHAMBER MUSIC: Henry Schradieck.

EXAMINERS: George Coleman Gow, Cornelius Rubner and Arthur Woodruff.

Kate S. Chittenden, Dean, whose connection with this institution covers many years, and whose mastery of her profession has made her one of the most successful teachers on the continent. A number of Miss Chittenden's pupils have attained great success as concert pianists.

Leslie J. Hodgson as a concert pianist and teacher has the invaluable experience of four years of study in Berlin, where he was a pupil first of the noted teacher, Ernst Jedliczka, and afterwards of the world-famed Teresa Carreño, for whom he also taught, in Berlin.

H. Rawlins Baker has received his piano instruction from such noted teachers as, Breitner and Harold Bauer in Paris, MacDowell, William Mason, A. R. Parsons and Harry Rowe Shelley in New York. Mr. Baker is well-known both as a concert pianist and teacher, and many of his pupils are successful pianists and teachers.

William Fairchild Sherman numbers among his instructors such-eminent musicians as Wassily Safonoff, (who was for three years con, ductor of the New York Philharmonic Orchestra), Samuel P. Warren Albert Ross Parsons, Harry Rowe Shelley, R. Huntington Woodman and Dudley Buck, Sr.

Florence Leonard and Louise May Hopkins, after successful careers as teachers, studied under the personal direction of Rudolf Maria Breithaupt, and are the only authorized exponents of his method of piano technic.

Henry Schradieck studied violin for four and one-half years with Leonard at Brussels and later studied at the Leipsic Conservatory, where he succeeded Ferdinand David, as concertmaster and instructor Many of the leading soloists and violinists, in the New York Philharmonic, New York Symphony, Boston Symphony, Philadelphia, Cincinnati, Pittsburgh and Thomas orchestras, have profited by his instruction.

McCall Lanham received his vocal instruction in the Metropolitan College of Music, and went abroad in 1898. For three years he worked with Sbriglia and also studied French diction and répertoire with Jules Granier, of the Paris Conservatory. He has been with the Institute for eleven years.

Paul Savage was trained under the guidance of Mr. and Mrs. Arthur J. Hubbard, of Boston, Vannini and Braggiotti, of Florence, and Vergnet and Haslam, of Paris. Mr. Savage is in the best sense a voice specialist, and in working with him, the pupil will be taught the true Italian School of Singing.

R. Huntington Woodman began the study of piano with his father, and later received instruction under Dudley Buck, Sr., and with César Franck, in Paris, where he studied counterpoint, fugue, orchestration, improvisation and organ playing. He has been for thirty years organist and choir-master of the First Presbyterian Church, Brooklyn, and for sixteen years professor of music at the Packer Collegiate Institute.

Gustave O. Hornberger studied for two years under K. Kundniger, of the Mannheim Conservatory and for three years under Cabisius, professor at the Royal Conservatory at Stuttgart, Germany. He has appeared as cello soloist with the prominent orchestras of Europe and America.



Gustave O. Hornberger

Daniel Gregory Mason, who is one of the best known lecturers in this country, received his instruction at Harvard, where he took the complete musical course. He is instructor of harmony and counterpoint, at Columbia University. He has written a number of excellent chamber works.

An important department of the Institute is that for the training of supervisors of public school music, in charge of **Mary Fidelia Burt,** whose success is shown by the fact that her pupils are remarkably successful in obtaining the Board of Education certificates as supervisors in the Metropolitan district.

Daniel Gregory Mason
Photo by Gessford



Florence Leonard





Mary Fidelia Burt

Louise May Hopkins
Photo by Haeseler, Phila.



Paul Savage





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Miss Smith has a fine voice, which charmed everyone with its sweetness and brilliancy of technique."—*Malden (Mass.) Evening News.*

"Miss Smith combined a charming personality with a clear soprano voice of power, resonance and beauty. In the aria from 'L'Enfant Prodigue' she showed a wide range and much dramatic ability."—*Franklin (N. H) Journal-Transcript.*

"Among the artists pre-eminently successful was Ethelynde Smith, soprano, whose work gave cause for the highest satisfaction."—*Musical America.*

"Miss Smith's fine soprano was in full and free display, its strength and purity of tone being not less in evidence than its flexibility, while their was no lack of artistic expression. Her phrasing and enunciation showed excellent training."—*Portland (Maine) Daily Press.*

"Miss Smith had six numbers on the program, varying from simple songs to difficult arias. She won her audience with her first number and held it till the last."—*Rochester (N. H.) Courier.*

"Miss Smith is the possessor of a certain joyous quality of voice, sweet, versatile, full and free as a bird's, and very charming withal."—*Lawrence (Mass.) Telegram.*

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Carlisle (Pa.) Oratorio Society
Chelsea (Mass.) Mendelssohn Club (twice)
Concord (N. H.) Music Festival (twice)
Gloucester (Mass.) Music Festival
Ithaca (N. Y.) Cornell Festival (twice)
Lowell (Mass.) Festival
Lynn Oratorio Society (4 times)
Newburyport Choral Union (4 times)
Nashua (N. H.) Festival
Rochester (N. Y.) Festival (twice)
York (Pa.) Oratorio Society

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Woonsocket, R. I., Evening Call—Mrs. Huntting played with a firm yet delicate touch, and artistic finish, and her expression was well-nigh perfect.

Springfield Republican—Her tone is broad, smooth and rich in quality; her touch delicate, but firm and sure; and her shading and expression are given with musical intelligence and feeling.

Boston Transcript—Annah Huntting, the 'cellist, captivated all present.

Boston Post—The tone she draws from the instrument is equal in quality and volume to that produced by a man, while at the same time one feels the delicacy of a woman's interpretation.

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NEW YORK SUN April 3rd, 1911

LEO ORNSTEIN renewed the favorable impression of his previous appearance by his rendition of Rubinstein's Concerto. A fine discrimination in shading was the characteristic quality of the boy's playing.

NEW YORK TRIBUNE March 6th, 1911

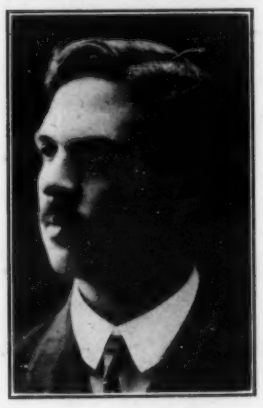
The soloist at the final concert of the N. Y. Philharmonic Orchestra, LEO ORNSTEIN, played Rubinstein's D Minor Concerto with a skill that was remarkable and almost uncanny.

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BIG SYMPHONY SERIES FOR CLEVELAND

Seven Orchestras to Appear in Ten Concerts, Including a Great Wagner Centennial Festival—Varied and Important Programs for the Four Leading Music Clubs

CLEVELAND, Oct. 7.—The musical interest of Cleveland for the season of 1912-13 will center largely about the concerts of the Cleveland Symphony Series, which this year will be ten in number, and in the work of the four important clubs, all of which have made unusually elaborate plans. There is little prospect for opera this year. The Metropolitan Company has not included this city in its schedule for the season, and the Chicago-Philadelphia company has no definite announcement to make. Consequently there is small hope that the Cleveland Hippodrome, one of the most beautiful opera houses in the country, will be used this year for the purpose for which it is so eminently fitted. There will, however, take place there several recitals of the first magnitude, Sembrich, Slezak and Bonci being already announced. Mme. Schumann-Heink's recital, under the management of Mrs. Felix Hughes, which has come to be an annual event, takes place as usual in the Grays Armory.



Ralph Everett Sapp, Director Mendelssohn Club, Cleveland

Mrs. Hughes's plans for the symphony series are more ambitious than ever before. There are to be eight symphony concerts at Grays Armory, beginning November 12 and ending April 3, and on May 5 and 6 there will take place a Wagner Festival, commemorative of the Wagner centennial anniversary, to be held in the Hippodrome, surpassing anything heretofore attempted in Cleveland in the history of concert-giving. Two concerts will be given by the Thomas Orchestra, with the assistance of two local choruses, and with Olive Fremstad, Carl Jörn and Herbert Witherspoon as assisting soloists. The program for the first concert as outlined by Director Stock, will consist entirely of selections from "The Ring of the Nibelungs," and, for the second, excerpts from "The Flying Dutchman," "Lohengrin," "Tannhäuser," "Parsifal," "Tristan und Isolde" and "Die Meistersinger."

In the eight concerts of the symphony series the Boston Orchestra will appear once, the Thomas Orchestra twice, the Philadelphia, the Cincinnati, the New York Symphony, the New York Philharmonic and the Minneapolis orchestras each once. An interesting feature of comparison and contrast will be the consecutive appearances of the Cincinnati Orchestra under its new conductor, Kunwald, and the Philadelphia Orchestra, under Stokowski, so well known here as the conductor of the Cincinnati Orchestra.

Brilliant Array of Soloists

Mrs. Hughes announces a brilliant list of soloists for these concerts, including Alma Gluck, Fritz Kreisler, Florence Hinkle, Mischa Elman, Clarence Whitehill and Rudolph Ganz, with one other still to be chosen.

Two concerts of more intimate nature are also to be given to Cleveland through the enterprise of Mrs. Hughes—one by the Boston pianist, George Copeland, with a program composed largely of the music of Debussy, and the annual Kneisel Quartet concert.

The Fortnightly Musical Club celebrates this year its twentieth anniversary. Its policy, always conservative in the past, is this year to be much expanded. The limit of membership is to be raised, its concert programs are to be of high importance, and its study classes are to be carried, by means of its extension committee, under the chairmanship of Mrs. Arthur Bradley, into many different neighborhoods of the city. The president of the club, Mrs. D. Z. Norton, is now serving her ninth term, and, under her careful supervision, aided by a corps of efficient subchairmen, the work of the club has developed into one of civic importance. The membership of about one thousand, which is composed of active, student and associate members, includes nearly all the women of the city of professional rank or ambitious musical qualification.

The afternoon concerts, twelve in number, have been for many years under the direction of Mrs. F. B. Sanders. They will begin this year with a recital by Rachel Frease Green, an Ohio singer famous in opera both in Europe and this country, whose return to her native State adds high prestige to the ranks of its local musicians. Mrs. Green will open a studio in Cleveland this Winter.

Another artist of European celebrity to be heard at the Fortnightly concerts is Christaan Timmner, of Amsterdam, a violinist of first rank, formerly concertmeister in the Amsterdam Orchestra. His wife, a gifted 'cellist, has become a member of the Fortnightly Club. The Timmners have opened a studio, and are already closely identified with the musical life of the city. Other artists to appear in the Fortnightly course are Christine Miller, Howard Brockway, Sol Marcosson, Charles Heydler, the Flonzaley Quartet and the Philharmonic Quartet of Cleveland. The orchestra of Oberlin College will appear at one concert. There will be an American Composer's Day when the cycle by Charles Cadman, "The Morning of the Year," will form part of the program. There will be one exchange concert with the Chromatic Club of Buffalo. The extension committee of the Fortnightly Club has given in previous Winters from eighteen to twenty concerts each year in public school auditoriums, etc., and last season conducted four free singing classes, once each week for six months, somewhat on the plan of the New York People's Choral Union. It will this year conduct also a number of free courses for the study of the Wagner music based upon the Wagner Musical Education Courses prepared by the Æolian Company. These will be held in different sections of the city in libraries, halls and schools, furnishing appreciation courses for the music to be given at the Wagner Centenary Festival.

The Singers' Club, a male chorus of one hundred members, under the leadership of Albert Rees Davis, will give its usual series of three concerts, with Jeanne Jomelli, John Barnes Wells and Caroline Hudson as assisting artists. Its most important study will be given to three compositions selected from the list given out for presentation by the clubs participating in the contests of the International Singing Festival for Male Choruses, to be held in Paris next June. Unfortunately for the Singers' Club this competition is open only to European competitors, for could they enter, their friends feel sure the foreign singers would have to look well to their laurels. The numbers selected are by Elgar, Hager and the French composer, De Rille.

The Mendelssohn Club has for its director Ralph Everett Sapp, one of the most popular of the younger musicians of Cleveland. With his mixed chorus of one hundred fresh voices Mr. Sapp undertakes each year some serious and ambitious work. The club will give two concerts during the coming season with Nina Dimitrieff and Marion Green as soloists. To stimulate the interest of the singers and to inspire local composers, this club offered last Spring two prizes, one of seventy dollars, for a chorus, with accompaniment, set to the poem, "The Djinns," by Victor Hugo, and one of thirty dollars for an unaccompanied chorus written for Bryant's "To a Fringed Gentian," the compositions to be judged by James H. Rogers, Wilson G. Smith and Johann Beck. The competition closed October 1, with a large number of compositions presented, but the decision is not yet announced.

The Harmonic Club is a club of long-continued existence under the leadership of J. Powell Jones, who is at the head of the musical department of the Cleveland public schools. It will give this year two concerts in the Hippodrome at popular prices. At the first "Lazarus," by Julian Edwards, is to be the important number, with Lucy Marsh, soprano; Christine Miller, contralto, and Francis Sadlier, bass. A miscellaneous program will be chosen for the May concert with an artist from the Metropolitan Opera Company to be announced. It is feared that the usual performance of the "Messiah" given on a Sunday afternoon at the holiday season must be omitted owing to the difficulty of obtaining a suitable local orchestra.

The prospect is for a season with perhaps fewer concerts than last year, but still of the highest interest.

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MARIE CAVAN AS "HAENSEL."



Miss Cavan scored a triumph as the boy "Haensel." Her voice is a beautiful fresh soprano.—St. Louis *Republican.*

Marie Cavan is the most attractive "Haensel" that ever pranced upon the operatic stage, having three advantages in youth, beauty and cleverness, as well as vocal quality to enhance the role.—*Daily News,* Chicago.

MARIE CAVAN IN CONCERT.
One of the surprises of the concert was the art of Miss Cavan, who sang four American songs * * * with altogether unexpected beauty of tone and with captivating perception of the romance and emotion that lie hidden even in the simplest songs.—*Record-Herald.*

Marie Cavan has the temperament and bearing of an Yvette Guilbert.—Chicago *Tribune.*

Miss Cavan combines with a charming personality a voice of warm sympathetic quality.—*Inter-Ocean.*

She brought forth the works of the American composers MacDermid, MacDowell, Harriet Ware and C. G. Spross with a fresh vibrant voice and an ingenuous art that captivated her auditors.—Chicago *Examiner.*

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MARCUS
KELLERMAN
BASS BARITONE

Press Notices:

St. Paul News, Jan. 15, 1912
Marcus Kellerman is a bass with a fine physique, magnetic presence, and a magnificent voice.

Boston Advertiser, Feb. 12, 1912
Mr. Kellerman possesses a voice of good quality and considerable power, and he has excellent ideas of what constitute the dramatic style.

Denver Times, May 31, 1912
After the symphony came the vocal joy of the evening. Marcus Kellerman sang Schuman's "Two Grenadiers" in English. It lacked the guttural expression of a recent much-heralded doctor. Kellerman didn't throw facial spasms, or indulge in trembling contortions which pass current for realistic emotion; but he gave the grand old song in proper fire, passion and vocal splendor.

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Third American Tour
NOVEMBER TO MAY
Arthur
Hartmann



The Distinguished Violinist

Wilson G. Smith, Cleveland Press
I am not going to waste any time or space before saying that wizard Hartmann is as great—if not greater—than any violinist living to-day. I am taking chances, perhaps, in making so sweeping an assertion, but his magnificent exposition of the Bach Chaconne—the greatest I ever listened to—settled the matter for me, and I regard the incident pertaining to his super-eminence as closed. He believes in a Bach of blood and sentiment, and his keen and artistic temperament has rescued from the hands of the mechanical Philistines this really emotional epic. In the labyrinth of polyphony he has found a lover's lane; in the stratum of crystallized science he has laid bare a vein of golden sentiment. So, besides being a wizard, Hartmann is a musical prospector. He finds pure gold in everything he handles, the gold of refined and noble art emotions.

Philadelphia Record
Hartmann is noted as an interpreter of modern works, but he is also a master of classics of the old school. His rendition of the Bach Chaconne was as near perfection as it is possible for a violinist to approach. He has a dazzling technique, a beautiful full tone, and, at his command, delicacy and gradations of tone that are marvelous.

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MAVERICK

Contralto

CARL HAHN

Violoncellist and Conductor

PRESS COMMENT

New York Press—Her voice has exceptional purity and quality and her diction in three languages was admirable, as well as her phrasing and intonation.

New York Herald—Her voice is a most agreeable mezzo-contralto with wide range and delightful quality.

New York Sun—Was especially pleasing.

New York Evening Telegram—A most agreeable voice, splendid technical mastery of her art; made a decidedly favorable impression.

The playing of Carl Hahn, a 'cellist with a reputation, was a treat and heartily applauded.—*New Orleans Picayune.*

The absolute surety of Mr. Hahn's tone and technique is most grateful.—*Houston (Tex.) Daily Post.*

Too much cannot be said in praise of this gifted 'cellist who honored us with his presence last evening. He is a master of his instrument.—*Lexington (Ky.) Leader.*

Mr. Hahn belongs distinctly to the class of artists. His execution showed excellence and his temperament is decidedly artistic.—*Cincinnati (O.) Enquirer.*

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Philadelphia Orchestra: Philadelphia, Columbus, Detroit, Toledo, Cleveland, Akron, Pittsburgh.
Reengaged Spring Tour Theodore Thomas Orchestra, April-May, 1913.
Boston Apollo Club.
New York Oratorio Society, "Elijah."
Chicago Apollo Club, "Ruth" (composer directing).
Cincinnati Festival Chorus, "Messiah."
Minneapolis Apollo Club.
Providence Orpheus Club.
Private musicale, New York, New York University.
Treble Clef Club, Houston, Texas.
Amateur Club, Springfield, Ill.

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—Photo by Mishkin.

"A Master of the 'Cello"

FRITZ BRUCH 'CELLIST



His success in Concert and Recital

New York Herald—The young artist is to be commended for his good work.
New York Evening Sun—Young Herr Bruch showed marked ability as a soloist. He revealed a good technique and played with feeling and tones that were full.
New York American—A good sized audience applauded the efforts of Fritz Bruch yesterday afternoon in Carnegie Lyceum. The occasion was a joint 'cello and violin recital. Mr. Bruch's playing was full and rich in quality, his methods simple and effective.
St. Louis Star—Fritz Bruch, the young 'cellist from Berlin, added the contrast of pleasing variety by his contributions.
St. Louis Republic—Fritz Bruch, a young and enthusiastic 'cellist, played with broad, beautiful tone, and clean style.
Knoxville Daily Journal and Tribune—Fritz Bruch, in opening the program, played the andante from the Golterman concerto, and he gave it with finish and a fine, singing tone. The effect obtained in the contrast between this composition and Moskowski's "Guitarre" was striking.
Hartford Times—The soloist of the evening was Fritz Bruch, a delightful 'cellist. His tone is smooth, full and rich and his playing justified the applause which was liberal and insistent. The young musician's rendition of Popper's Hungarian Rhapsodie was a telling endeavor, and in it he secured effects that stir the feelings. The remaining numbers offered were equally pleasing, for Mr. Bruch is a very satisfactory player.

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Especially engaged by the APOLLO CLUB of Chicago to sing in GEORG SCHUMANN'S "RUTH" under the direction of the composer.

Also engaged to appear with the MINNEAPOLIS SYMPHONY ORCHESTRA.

ROSALIE WIRTHLIN

DRAMATIC CONTRALTO

A Few Press Comments

"Nor was ROSALIE WIRTHLIN less imposing with a dowager's defence of her hearth and home in dagger glances." (Performance of Liszt "St. Elizabeth" with the MacDowell Chorus, Kurt Schindler, Conductor)—*The Evening Sun*, New York.

"The contralto, Miss Rosalie Wirthlin of New York, sang with taste and feeling. The beautiful passage, "Arise, Shine" was given excellently and the classic air, "He Was Despised' with impressive effect."—*The Globe*, Toronto, Can.

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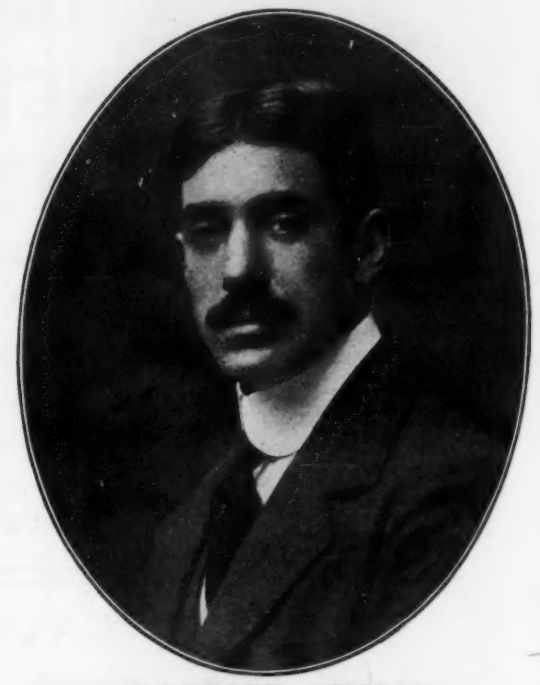


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Miriam Ardini, Now Appearing in Grand Opera in Italy.



Miriam Ardini Now Appearing in Grand Opera in Italy

Elsa Lyons Cook, Soprano, First Baptist Church, Philadelphia.
Blanche King Arnold, Contralto, Episcopal Church, 157th Street.
Grace Breen, now with Lombardi, Florence.
Edna Floyd Brenton, now with King Clark in Berlin.
Lysa Graham, "Kiss Waltz" Co.
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THE MORNING HERALD,
TUESDAY, SEPTEMBER 10, 1912

Gloversville

LAST EVENING'S MUSICAL TREAT

Then came a very independent young lady with the air of an Egyptian queen, clothed in a wonderful symphony in gold. There is no doubt that Miss Shimberg is destined for the highest honors among the piano players of the world and her playing suggests the art of Fannie Bloomfield Zeisler. Like great virtuosos she has a remarkable technique, absolute command of herself and with an abundance of temperment. She is far above the best pianist that Gloversville has ever heard and would be warmly welcomed to this city should she elect to come again.

Miss Shimberg has just arrived in this country from Europe and for the first time in seven years is about to tour the western part of this country. Many people in the audience expressed a wish to hear Miss Shimberg with an orchestra.

Florence H. Wessell

York

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For example, it is not unusual for her to sing the coloratura aria from "The Magic Flute" and the familiar aria from "Samson and Dalila" on the same program.

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NEW HOME FOR ANN ARBOR FESTIVAL

Noted Soloists, Boston Symphony and the Flonzaleys in Concert Course

ANN ARBOR, MICH., Oct. 5.—Ann Arbor is looking forward to the biggest musical year that it has had in a quarter of a century, for after a Winter of important musical events the twentieth annual May Festival will be held in the new auditorium which is nearing completion and which will cost over a quarter of a million dollars. The greater part of this money was bequeathed to the University of Michigan by the late Arthur Hill, of Saginaw, who for years was an enthusiastic patron of the May Festivals and who realized the inadequacy of University Hall, which has been the scene of all the musical events for years. The new building will be constructed along strictly modern lines, and the acoustics will be perfect.

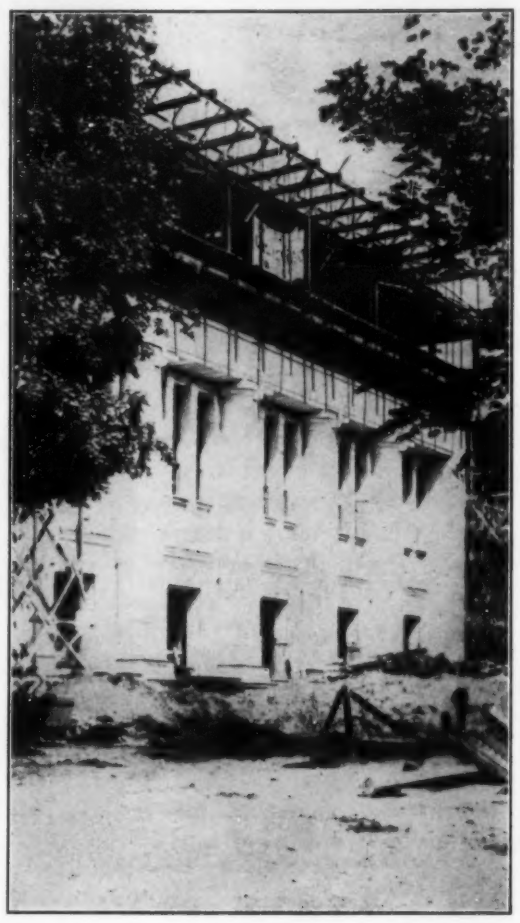
The Columbian memorial organ which was set up in University Hall at the close of the Chicago World's Fair, will be entirely remodeled while being installed in the new auditorium. This organ is one of the largest in existence, and it will be housed in a much more satisfactory way in the new building.

The auditorium will seat 5,000 people. The stage will be large enough to accommodate a chorus of 500 voices besides supplementary choruses of children, while the orchestra pit will hold an orchestra of 90 or 100 men. In the front of the building a large room will be built in which will be placed the famous Stearns collection of musical instruments. It is expected that the auditorium will be completed in time for the festival which will be held from May 14 to 17.

The artists and organizations appearing in the Midwinter series of professional concerts are Mme. Schumann-Heink, the Flonzaley Quartet, Reinald Werrenrath, the baritone, the Boston Symphony Orchestra and Tina Lerner, the Russian pianist.

University Faculty Concerts

All musical events in this city center around the University School of Music, and throughout the Winter the members of the faculty give a splendid series of faculty concerts and historical recitals. A series of



View of the New Auditorium in Which the May Festivals Are to Be Held

concerts is also to be given by the University Symphony Orchestra under the direction of Samuel Pierson Lockwood. The historical recitals will be given by Albert Lockwood, pianist, and William Howland, baritone; while the names of Mrs. George B. Rhead, pianist; Messrs. Lockwood, Mrs. Samuel Lockwood, violinists; Richard Hall, 'cellist; Anthony Whitmire, violinist; Harrison Stevens and Roy Dickinson Welch, pianists, and Earl Vincent Moore, organist, appear on the faculty concert programs.

Prof. Albert A. Stanley, director of the school, and a prominent musical authority, has been spending the Summer traveling in England and Germany, but returned to this city the last week in September. Frances Hamilton and Maude Hagberg, of the piano department, and Roy Dickinson Welch, of the history and analysis department, who have been spending a couple of years abroad, will resume their work in the school this Fall, but Allan Avery Dudley, baritone, of the voice department, will return to Berlin for another year of special study.

Large chorus choirs are used in many of the Ann Arbor churches, for there is an abundance of talent in the city. In the First Methodist Church is a mixed choir of forty voices under the direction of Mrs. Jessie Dicken Reed, of the School of Music faculty, while Prof. R. H. Kempf, who is also at the head of the Kempf studio, is choir master at St. Andrew's Episcopal Church and also at the First Congregational Church, where he has two splendid boy choirs. Earnest Mark Wisdom, a senior in the Univeristy of Michigan, has been the organist at the Congregational Church for several years.

Programs by Treble Clef Club

One of the oldest musical organizations in the city, the Treble Clef Club, will again be directed this year by Mrs. Byrl Fox Bacher, who also has charge of the music at the First Church of Christ. The Club is entering upon its year's work with enthusiasm and is planning not only for its annual concert but for a Christmas vesper service to be held in one of the churches.

One man to whom Ann Arbor music lovers are indebted is Charles A. Sink, who for a number of years has been secretary of the University School of Music, and in whose hands is left the management of the financial side of the Midwinter concerts and of the May Festival. Mr. Sink has been giving Ann Arbor the very best musical attractions in the country at prices which are remarkably low. Upon him has fallen the responsibility of filling the new auditorium to its capacity next May, in spite of the fact that the Midwinter concerts, which are included in the festival series, can only be heard by 2,500 people, as they must be held in University Hall. Mr. Sink must contrive to induce 2,000 more people to go to the festival than those who hear the Midwinter concerts. I. R. W.

Claude Warford's Winter Plans

Claude Warford, tenor, has opened his studio at No. 60 Washington square and besides his New York teaching will devote two days each week to teaching in Morristown, N. J. At the close of a three months' engagement as solo tenor at the M. E. Church in Morristown Mr. Warford has been re-engaged for the coming year as both soloist and director of music. Mr. Warford has a greater number of pupils registered for the coming season than at any other time during his teaching experience, a period covering twelve years.

Opera and the Libretto

[From the New York Sun]

Esperanto ought to be quite as easy to sing as Italian and German, which are enunciated creditably by the best American singers. Of course opera-goers do not understand Esperanto, while some of them do know German, some know French and some know Italian. But this leads us to the final and apparently the best solution of all. Why not abolish the libretto altogether? That is to say, why not discontinue the use of text? So long as one can hear the voice of Caruso or see Gerealdine Farrar in another wonderful costume what difference does it make what either says? Let them sing Lah-de-dah or Tumty-tee. "The Last Rose of Summer" with any other words would sound as sweet.

Kubelik's Name Unchanged

PARIS, Sept. 28.—Jan Kubelik, the violinist, vigorously denies a widely published report that he has changed his name to "Polgar." His wife has written that the report originated with enemies. "My husband and myself are too proud of the name of Kubelik to wish to change it," she says. "The mistake was due to the fact that the Austrian law compelled my husband to claim Hungarian citizenship in order to obtain permission to marry me, hence the name, Polgar, which signifies citizen in Magyar language, was assigned to him."

An Unperformed Liszt Work

Concert-goers at Weimar will have an opportunity next Winter of hearing a composition by Liszt that has never been performed in public. It is entitled "Titan," and is based on the legend of "Prometheus." The score is for baritone solo and orchestra.—New York *Evening Post.*

SEASON → **PROMINENT STUDENTS** ← 1912-13

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New York, October 12, 1912

THE COMING MUSICAL SEASON

That portion of the American public which is directly concerned with serious musical art may well feel gratified over the forecast of the coming season presented in these pages.

The plans outlined here show, in the main, a sane and healthy development of musical interest throughout the country.

The proverbial "most brilliant" season, with its "unprecedented galaxy of stars," no longer carries with it the conviction that all is well in musical affairs. Our musical public has grown to realize that mere brilliancy and overwhelming stellar splendor are not enough. It has gone deeper. It has resorted to music study clubs to establish a solid foundation and an appreciation of art rather than to a reckless and unthinking patronage of the showy and tawdry. It has set aside, gradually, that old-time favorite, the miscellaneous concert, with its incongruous admixture of the coloratura, gently assisted by the flute, the elocutionist and the soulful baritone. It has turned to the serious recital, to the symphony program, to the best products of the opera makers.

These are signs of healthy progress, and they have been heeded by that important personage, popularly known as "the local manager"—the man or woman who arranges the musical program for a given city or territory. MUSICAL AMERICA confesses to a whole-hearted admiration for and appreciation of the local manager. In this Special Fall Issue the editors have striven to record particularly the achievements of that individual, for it is realized that his judgment, his discretion and his intelligence largely determine the character of the musical thought in his community.

The striking feature of the 1912-13 musical season is the recognition of music by municipalities as a legitimate governmental function. We find this in Los Angeles, in San Francisco, in Denver, in Boston, in Portland, Me., in Atlanta, in Pittsburg, in New York, in Rochester and many other cities. Another significant sign of the times is the tremendous increase of interest in matters musical throughout the South. Florida, which only a few years ago was unvisited by musical managers in quest of engagements for their artists, is to-day an inviting field, with a large number of societies organized for the purpose of studying and enjoying musical art. Imagine ten business men getting together in Dallas, Texas, and subscribing $40,000 to bring a metropolitan opera company within its gates!

Our musical talent, and especially our teachers, should find these signs hopeful, for while competition is becoming keener the field of patronage is so steadily on the increase that their services—provided they can stand the test—will have their demand.

There was never a brighter outlook for the American musician than there is to-day.

Glance through the pages of this issue and you will be thoroughly convinced of it.

OUR OPERATIC EXPANSION

In the course of a serious contemplation of Oscar Hammerstein's fantastically imposing scheme of a chain of opera houses one is gradually led to inquire just what, after all, is the present state of operatic development and expansion of this country. Is Hammerstein's project warranted by the degree of musical cultivation of America at large? May it not, perhaps, be somewhat premature? Must not the operatic education of a people to whom this type of musical activity is an exotic and something not yet in genuine consonance with its particular character of emotional life be necessarily of slow growth and tedious evolution? Have those American communities, unencumbered by the predisposing factor of cosmopolitanism, really responded sympathetically to the appeal of opera or have its fascinations been merely ephemeral? Has the country actually taken more than a superficial delight in it, and, if so, has such pleasure given evidence of further broadening and deepening?

While it is obviously ill advised to attempt to gauge the opera-going propensities of America by the example of New York, it is equally unwise to conceive of the great bulk of the nation as completely unlettered, operatically speaking, and untaught. This idea, unfortunately, still obtains in many quarters among those who have neglected to inform themselves on the details of American artistic progress. But even a hasty survey of conditions should go far to damage irretrievably this moss-grown notion. Mr. Hammerstein's ideal is picturesque, romantic, inspiring in its sense of amplitude and scope. But any belief that it must have its inception as an undertaking primarily educational is deeply erroneous.

The nation has not educated itself overnight. No country has accepted opera unconditionally and on the spur of the moment as a national institution the very first time it received it. America has been educating herself quietly and unostentatiously for a considerable time. The more or less humble itinerant opera companies that have crossed and recrossed the continent have not been without their mite of influence. The larger and more pretentious organizations assisted materially. Concert artists, appearing in greater and greater numbers, have done their share in stimulating further those tastes that had lain untutored and dormant. Within the past decade has come the great wave of musical awakening which now grows steadily in comprehensiveness from month to month.

How short a time it seems since the annual tour of the Metropolitan Company at the conclusion of its New York season was about the only real taste of the truly high class grand opera that the cities of the East and the Middle West were favored with! And how different now! Boston has its opera organization of the very highest rank, and so has Chicago. There is Montreal with its new company of most substantial worth. San Francisco is now on the map of highly respected operatic communities, and Los Angeles is enabled to say its say. Dallas, Tex., is in the process of paving its own way, seeking no extraneous assistance or advice, but acting on its own initiative. Philadelphia divides its operatic pleasures with Chicago and New York. Few other cities of importance but derive some measure of operatic entertainment from one or more of these various sources.

The répertoires of most of these organizations are in one particular respect significantly suggestive. A hasty inventory of their various items discloses the fact that the works possessed of the greatest attractiveness and fascination for American audiences are those of an emphatically modern dye. The "old favorites," generally deemed best for the early education of the inexperienced operagoer, do not exactly justify their classification as favorites. The spirit of the times seems to have reacted on the new American opera lover. He is making no effort to catch up with the trend of progressive musical thought. He accepts it freely. It is his point of departure. Unburdened with the conventionalities and prejudices of a musical past in which he had no part, he is ready to accept and take for granted the modern manner of operatic expression without those preliminary spasms of philistinism that generally affect the artistically older and more experienced.

The Montreal opera company's attractions consist in largest measure of the works of the younger men of the French and Italian school. San Francisco has just accepted with unanimous approbation the highly modern "Conchita"—has, in fact, outdistanced New York, Boston and Chicago by giving the work its first American performance. Modest itinerant operatic troupes are no longer content to limit themselves to works of the "Trovatore"-"Traviata"-"Rigoletto" style. They attempt "Bohème" and they attempt "Butterfly," for better or worse, but still to the satisfaction of their patrons.

Grand opera is taking its place in American life. And the American operagoer has at a bound set himself abreast of the times in his preference for the highly spiced lyric dramas of the present day.

PERSONALITIES



Bonci's High C on the Tennis Court

Alessandro Bonci, the tenor, who will tour America again this season, is shown in the accompanying snapshot delivering a high C as he bounces a tennis ball on his racquet. Mr. Bonci has devoted himself to out-of-door exercise during the Summer and his letters to friends in New York indicate that his voice is in splendid condition.

Sembrich—Gatia Casini, a nineteen-year-old 'cellist, has won the patronage of Mme. Marcella Sembrich, the prima donna, who was so impressed by the young woman's playing that she brought her to this country to tour with her.

Baskerville—Mme. Jessie Baskerville, the New York teacher of singing, who enjoys the friendship of many of the most prominent opera singers, has been traveling in Russia. A letter received from her lately tells of a wonderful performance of "Eugene Onegin" which she attended in Moscow.

Martin—Some years ago Riccardo Martin sang an aria from "Grisélidis" to Massenet's own accompaniment. Before he had sung half the number the late composer interrupted him, exclaiming in astonishment: "But, sir, you do not phrase like the average singer, but like a composer. You seem intuitively to grasp all my intentions." When Martin informed him that he was something of a composer and had studied composition with MacDowell, Massenet exclaimed, joyfully: *"Aha! cela l'explique!"*

Tracey—Minnie Tracey, the American singer, who has been prominent in the musical life of Paris, is one of the few concert singers who are also accomplished pianists.

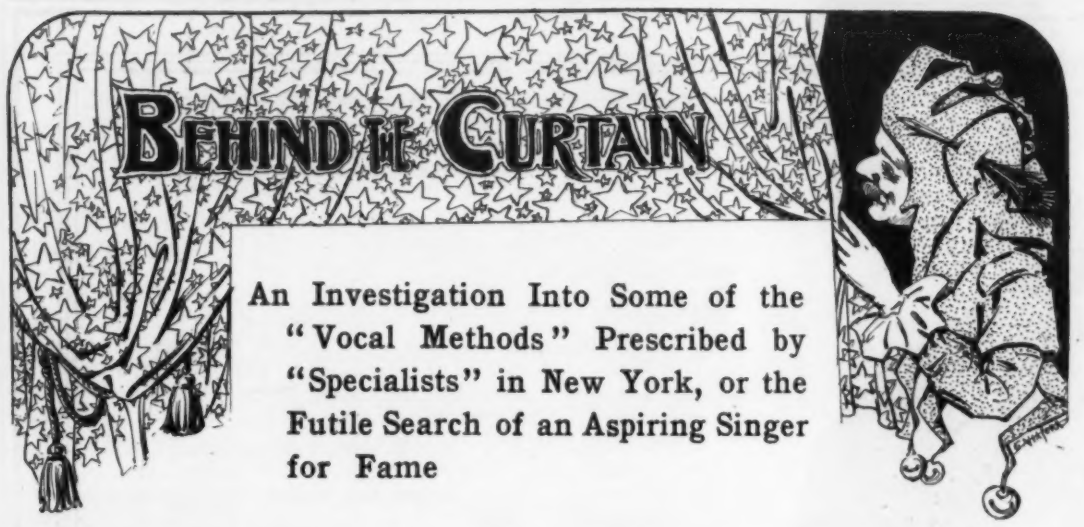
Bispham—During his early Canadian tour David Bispham used strategy to prevent the audiences from noticing signs of the disability caused by the recent injury to his leg. He did not allow the curtain to rise upon the "drawing room set" in which he appeared until his crutches had been placed out of sight. To avoid leaving the stage at the end of groups of songs, the baritone seated himself in an arm-chair, from which he delivered his "lecturette" on singing in English.

Kahn—Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, has purchased a house at No. 2 Carlton House Terrace, London, which was listed in the market at $375,000. Although he will doubtless spend much more time in London than heretofore, he has frequently denied that he would give up his residence or affiliations in New York.

Nordica—Lillian Nordica discovered a secret of reducing weight while she was abroad last Summer, and she has been revealing it in a series of newspaper articles. She says that the reason American women are growing stouter is that they eat too much sugar and candy.

Arral—Mme. Blanche Arral, the French prima donna, who is to appear at New York's new concert hall, The Æolian, had no warmer friend than Massenet, and the death of the great composer came as a shock to her. A number of songs by Massenet will be included in the program which Mme. Arral will give at her initial metropolitan concert, songs which she several times sang for Massenet himself, and which he referred to in a letter she received barely a fortnight before his death. Mme. Arral studied and sang "Manon" under Massenet's personal guidance.

Stransky—Joseph Stransky, the conductor of the New York Philharmonic, has now become a proficient English scholar. When he came to America last year he could scarcely command a word of it. Only a few days ago a friend of his exhibited a letter written in remarkably fluent English.



An Investigation Into Some of the "Vocal Methods" Prescribed by "Specialists" in New York, or the Futile Search of an Aspiring Singer for Fame

I HAVE occupied my time during the Summer to good advantage. I have become a baseball fan and a voice pupil. A baseball fan of the "Giants" only and a voice pupil of eight prominent vocal teachers.

In other words, all the time during this Summer which was not occupied by rooting for the pennant winners I have devoted to the divine art of Bel Canto. But, to tell the truth, I do not know yet whether I am a baritone or a basso or a tenor, but that makes really very little difference, the main thing is that I now know what "a method" can do for a person.

The first celebrity from whom I requested practical help in voice culture (I only learned "Bel Canto" later on from another master, who will in time get the credit for it) was an elderly, portly woman who advertised herself as "the silver voiced singer from San Francisco." So I started off. After the usual introductory remarks, in which the good lady took great care to impress me with the infallibility of her method, I was duly squeezed in between the upright piano and the wall, and the demonstration began.

"Sing something for me, please," she said.

"Sorry, but I can't," I excused myself.

"But you surely know some little song," she pleaded. "Anything so that I can diagnose your voice." (I confess I felt sick enough to be diagnosed.)

"I assure you that I don't know any songs."

"But, not even in German?" she queried.

The "silver-voiced singer from San Francisco" was on the right track, for when you question a German's patriotism he will do almost anything.

"Yes, in German, of course—now—I have sung 'Die Wacht am Rhein,' but only when there were at least four hundred other people howling with me—however—if."

"Never mind—try."

I remember to this day that "Wacht am Rhein" which remained unfinished with a very high and enthusiastic, but very unsteady, note.

"That will do nicely," she said. "You are decidedly a baritone."

I liked that "decidedly" and had mental visions of Amato and Sammarco.

"But," she continued, "you don't open your mouth wide enough, and besides you forget the most important thing for a singer, you must *smile.*"

In fact, I had noticed that the "silver-voiced singer from San Francisco" smiled constantly. But how can one sing the "Wacht am Rhein" "*mit Schwerterklirren und Wogenprall*" and smile—try it yourself!



But I smiled—in fact, I took lessons in smiling, and I suppose that I would be still taking lessons in "lifting up the corners of my shapely mouth"—as she put it—if the good lady had not had the unfortunate idea to make me hold a mirror in front of my face. When I saw what had become of my "facial expression" I abandoned the "silver-voiced singer from San Francisco" and went in quest of another teacher who would put less stress upon my personal pulchritude.

For a change I went to a man, who paraded at that time through the musical columns of the daily papers with a beautiful French name preceded by a noble particle, the latter preceded by the title "direktor" and the whole preceded by the abbreviated "Prof."

"That's my man," I said when I saw the advertisement.

Besides, in his ad. he offered to place his pupils in opera, and I felt that I was on the road to fame. Why be a miserable penpusher when there was $1,000 to be earned in one night!

But things took on a slightly different aspect when I entered the office and studio of the man who had "solved the problem." First of all I did not like the street, which was occupied by negro tenements. It was a dingy apartment in a still more neglected tenement house, and the "Prof." was still in shirtsleeves; otherwise it was a quiet, beautiful Sunday morning.

"Let me show you where the secret of my success comes from," he said. "Of course, you know that I have been a director of many German theaters and that I have made a general study of great voices (Caruso, by the way, has been discovered by me, and Frieda Hempel was my pupil), which places me in a class by myself. All the other teachers in New York are fakers, pure and simple. They teach by imitation, but they know nothing of anatomy, and there is the great secret. Come over here, please," he added in a mysterious whisper.

He drew a curtain from a dusty crumpled old chart—and there—Oh horrors, was the picture of a man deprived of his front skin.

"Here you have the human engine," he said impressively—and you know what the most important part of the engine is—the boiler, of course. Now I'll give you a practical demonstration; later on I'll show you where the larynx and the vocal chords are. But the boiler is the most important thing.



"Now," he said, "you stand against this wall—so—and you take in as much air as you can—more—still more—now your boiler is full of steam—hold on—don't let the air escape—now I'll push with all my might against your stomach—you notice the tremendous force of resistance—I cannot make you give way one inch—you see that if the boiler which contains the necessary steam, without which you cannot sustain a tone" (as a matter of fact, my face had become red and swollen, and I felt like exploding).

"But that is not all," he continued, "when the boiler is full of steam——"

Here, to my great relief and surprise, a mutual friend came in.

"Hello, what are you doing here?"

"Taking vocal lessons—my first one, you know," I said, looking apologetically toward the anatomic chart.

"You'll excuse me," said the Prof. as a buxom negro maiden pushed her kinky head through the half-open door, "my next pupil is waiting for me."

When we were out of the house my friend said:

"You are a fine newspaper man, don't you know who he is? His real name is Cohn, and he used to be a stage hand in a small province theater in Germany, then came over here and was a member of the chorus of a small opera company in the Bronx. If I had not lent the poor devil some money which I am trying to get back from him I would not be *seen* around here."

Two months later, when I boarded an elevated train at an uptown station, I heard some unearthly shrieks, not unlike steam whistles, coming from a window near the station—and as I glanced in that direction I saw on every window a huge sign bearing in big black letters the French name and the noble particle, and the "Direktor" and "Prof." of my former "teacher."

"No use," I said to myself, "something must be done if I want to make a career as a singer."

"Why not try Maestro Palatino," suggested a friend. "I am sure he will remedy the defects of your voice as he remedied mine. He makes a specialty of placing the soft palate in the right position, so that the tones come out free and easy; besides, your speaking voice shows that your larynx is not raised high enough and that makes your emission sound so guttural."

I had almost decided to follow my friend's advice, as I was seriously worried about my soft palate, when I was fortunate enough to meet accidentally the great voice specialist Bricklayonski.

"I am very much honored," he said suavely, "to make your acquaintance, and I shall be only too delighted to give you a free course of lessons, so that you can talk to your friends about the greatest method which has been devised to strengthen the diaphragm."

I thanked him profusely for his interest and returning to the office looked up the correct position of the diaphragm, of whose existence I had but a very vague idea. I felt almost like little Johnny's mother, who wrote the following note to the teacher:

Dere teecher: You keep tellin' my boy to brethe with his diafram. Maybe rich children has got diaframs, but how about when there father only makes $1.50 a day and has got five children to keep? First it's one thing, then it's another, and now it's diaframs. That's the worst yet.

The next morning, promptly at 10.20 a. m. (all his lessons lasted twenty minutes and every twenty minutes there was another pupil) I was ushered into the great teacher's sanctum.

"Please lie down on this couch," he said.

"Do I have to take anything off?" I asked, expecting to receive some massage treatment on my diaphragm.

"No," he said severely, "I want to test the strength, the resistance of your diaphragm. I will place these two bricks on your diaphragm—now you breathe deeply and sing—la—so — you see how easy it is—does it inconvenience you—no? Then we will proceed and place two more bricks—you see, you need more strength now to take your breath—don't let that worry you—now sing again—la-a-a-a. Very good! And continue the breathing and singing exercises—you are doing fine.



"My object is to continue until you can easily take and hold your breath, although the weight will have increased to thirty-two bricks—that is the maximum for a man. Of course, it takes some time, and we must do that slowly. Have patience—you have a great future before you."

I bowed myself out, not without taking with me a brick as a souvenir, for I had no intention to increase my collection of curios to the extent of 32 bricks.

Breathing seemed to play such an essential part in the art of tone production that I felt almost jubilant when mere chance played a circular into my hands, on which I read, in golden letters:

Madame Lina Funkelstein
Specialist in Oriental Breathing
A Lost Art
The Roquefort Apartments
N. Y. C.

"Per l'amor del ciel!" I exclaimed in my best grand opera style (my colleagues would have translated "For the love of Mike!"), and took the next surface car to what looked almost a harem of valuable information to me.

I sang two scales and the authority on Oriental breathing went into raptures.

"My dear sir," she piped, "do you know that you have a marvelous voice? The timbre is just like Bonci's pure lyric tenor; only, of course, it needs cultivating a little, polishing the rough edges of the diamond, so to speak—and your lips, oh, your lips (I faintly suspected some mad attack, but it did not materialize) they are entirely too loose—you can never hold a tone like that—now you sing *rrroooo rrroooo* with just a tiny opening of your mouth—so—that is to tighten your lips—practice that until tomorrow wherever you are."

I did not dare look into the mirror, for I know about what ridiculous grimaces I can make.

"But how about the Oriental breathing?" I ventured.

"That will come later, when you are more advanced; at present we have to

[Continued on page 75]

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BEHIND THE CURTAIN

[Continued from page 73]

tighten your lips and give them more character."

"But can you tell me what the Oriental breathing consists of? I don't quite understand."

"Why, yes; you see, all this diaphragm breathing is really nonsense. The real tone, just as in a violin, comes from the vibration of the back; and Oriental breathing provides just that sensation. It is a secret of the old Hindus and consists of breathing through your spine—so."

I looked with unseeing eyes—and I looked again; but I could not see how she did it.

I have taken many lessons since—a series from the man who scatters paper pieces all over the floor and made me sing scales and exercises while picking them up, from the man who binds his pupils backward over a chair, from the former opera prima donna who breathes through her shoulder-blades and from the Greek conductor who breathes from his toes up. But I have never quite grasped the Oriental breathing through the spine.

I told one of my friends, a very beautiful and charming society woman, about the Hindu method of Oriental breathing and she asked, "What on earth can that be?"

"Breathing through the spine," I explained.

"Why, I thought the Orientals had no spine," was the witty retort.

And now here I am, after Summer's experience in vocal lessons (oh, I forgot the maestro who taught me *bel canto*—that will be for the next time) and I know nothing but eight *methods*.

True enough, I have gained valuable information. But, honestly, do you blame me if I have become a rabid baseball fan? Do you blame me if I use my Bonci-like voice for the purpose of "rooting" for the Giants?

L. WIELICH.

CHORAL CLUBS ENLIVEN MILWAUKEE

A Capella Chor Announces Concerts with Mme. Rappold and Christine Miller, and Arion Club Offers Fine Programs in English—Notable Series of Artists' Recitals Arranged by Mrs. Shepard

MILWAUKEE, Wis., Oct. 5.—Whether or not Milwaukee will be treated to its third season of grand opera during the coming year, is problematical. Milwaukee music-lovers are not concerning themselves about the matter, for the season promises to be the best from an artistic standpoint that Milwaukee has ever enjoyed. Despite the uncertainty regarding an opera series it is announced that the musical season of 1912-13 will be opened by an operatic presentation of metropolitan caliber, for Andreas Dippel has announced that on October 7 he will present the Wolf-Ferrari success, "The Secret of Suzanne," at the Pabst Theater. The opera will be preceded by a concert program.

As for four seasons past, the bulk of the musical offerings will be furnished by Mrs. Clara Bowen Shepard, Milwaukee's leading impresario. But for Mrs. Shepard, Milwaukee would suffer from a lack of concerts by the great artists. She has gone through difficulties which would have exhausted the patience of any other impresario. Mrs. Shepard's season begins on November 9, when Mme. Ernestine Schumann-Heink makes her first Milwaukee appearance in three years. On November 24 the series of Sunday matinées which have delighted Milwaukeans for four years will be resumed with the presentation by Mrs. Shepard of Rudolph Ganz, the popular Swiss pianist, and Mme. Namara-Toye, the coloratura soprano. The second Sunday matinée will bring John McCormack, the noted tenor, on December 1. On December 8 Dr. Georg Henschel, the *lieder* singer and composer, is scheduled to sing.

The Christmas holidays will interrupt Mrs. Shepard's season until January 20, when the premier event of the artists' series will be given by Maggie Teyte, the popular English soprano, and Edmond Clément, the French tenor, who will appear in a one-act opera, which will be followed by a miscellaneous program. On January 26 Mischa Elman, a favorite of Milwaukee music-lovers, comes here. On February 21 Mme. Marcella Sembrich is scheduled for a recital, her first in this city for several years. On April 5 the Cincinnati Symphony Orchestra, which charmed Milwaukee last spring, makes its second appearance, with its new conductor, Dr. Ernest Kunwald. Adeline Genée, the great danseuse, and Volinine, the Russian dancer, will appear with orchestra some time in April.

In addition to this splendid list of artists there are several for whose appearance no definite date has been set. Mme. Nordica and assisting artists are booked for appearance during the season, while Mme. Calvé and her husband, Galileo Gaspari, will stop in Milwaukee on their 1912-13 tour. Mme. Calvé will present a condensed version of "Carmen." As is her custom, Mrs. Shepard will present many of the artists scheduled for Milwaukee appearance in the larger cities of Wisconsin, notably Madison, Oshkosh, Green Bay, Marinette and La Crosse.

Impresario in Emergencies

Mrs. Shepard is assisted in her work by her daughter, Anne Shepard, who in the last two years has gained a reputation as a musical manager by stepping into the breach on several important occasions when Mrs. Shepard was compelled by reason of illness to leave arrangements to others. Miss Shepard is also known as one of the best singers in Milwaukee. Last season Miss Shepard handled single-handed several of the most important events on the musical calendar while Mrs. Shepard was ill. The success of the Nikisch concerts at Madison and Milwaukee in one day, as well as the appearances of Elena Gerhardt, Kubelik, Maud Powell, Bonci and Arthur Shattuck, were due to the efforts of Miss Shepard.

The choral societies of Milwaukee are planning seasons which are expected to outstrip the efforts of any previous year. The A Capella Chor, the leading German-speaking society, hopes to exceed the honors it won last year with its joint presentation in Milwaukee and Chicago of "Samson and Delilah," in combination with the Chicago Musik Verein. William Boeppler, director of the A Capella, has chosen for the first concert a varied assortment of the gems of choral literature. Mme. Rappold will be the soloist, and this will be her first appearance in Milwaukee. The date is November 6.

The principal event of the A Capella season will be the presentation of Bach's "St. Matthew Passion" on March 16. Palm



Mrs. Clara Bowen Shepard, the Impresario (on the Right), with Her Daughter, Anne Shepard, and Mrs. Olive Atwood

Sunday has been selected as the date for the concert. Christine Miller will be the soloist and the 300 voices of the A Capella will be augmented by a boy's chorus of 200, selected from the public school choruses.

The third and last concert of the A Capella season will be the joint Wagner festival in commemoration of the one hundredth anniversary of the birth of the composer. The German society will join hands with three of the largest singing societies of Milwaukee in a concert which is expected to bring great credit to Milwaukee. All of the A Capella concerts will be given in the Auditorium. Mrs. Shepard will use the Pabst Theater exclusively for her concerts this season, having abandoned the huge Auditorium because of its poor acoustic qualities for offerings of this particular kind.

The Arion Musical Club, Milwaukee's premier English-speaking organization, has not quite completed its 1912-13 program, but it will bring forth some of the best that English choral music offers. The activities of the club have grown to such proportions that it has found it necessary to employ a permanent secretary, to devote his entire time to the work of the organization. Oscar N. Traub is the selection for this task.

The MacDowell Club, composed of the musically-inclined society women of Milwaukee, has decided to make the Athenæum its home this year instead of Stephenson recital hall. Concerts will be given on alternate Tuesday mornings, the first being scheduled for November 19. The Beethoven recital and discussion will take place on January 7 and the Brahms morning on March 18. One of the most interesting events of the MacDowell program is the "Public School Music" discussion and recital on January 31. Helen Poole, supervisor of music in the Milwaukee public schools, will have charge of this event.

Milwaukee has at least a hundred musical societies whose activities do not warrant their being placed in the first rank, but who contribute greatly to the standing of Milwaukee as a musical center. These societies are representative of all nationalities, German, English, Polish, Swedish, Norwegian, Slavonian, Hebraic, Scottish, etc.

The city of Milwaukee will again conduct a series of popular priced concerts in the main hall of the Auditorium during the Winter. The Bach Symphony Orchestra will again offer Sunday matinée concerts in West Side Turn Hall, just as it has done for more than fifty years. These concerts are well patronized by the German music-lovers.

M. N. S.

Mr. and Mrs. Henry Holden Huss Resume Teaching

Mr. and Mrs. Henry Holden Huss returned on October 7 from their Summer cottage at Lake George to their classes in New York City. Shortly before their departure from their Summer home they gave a successful subscription concert at their studio, "Berg Wiesen," at which they were assisted by Babetta Huss, contralto; Georges Vigneti, violinist, and Marion Coursen, a talented pupil of Mr. Huss.



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RECENT PRESS REVIEWS:

Mr. Proctor played the Sarabande with fine tonal quality and poetic spirit. He gave to the gavotte the necessary touch of formalism and precision. Would that we could frequently hear this music of the 18th century, music by Bach and the French clavecinists, and played in this manner! For Mr. Proctor neither attempted to give the pieces by Bach undue importance, as though the poor shivering things should be clothed in modern dress, nor did he fall into the error of presenting Bach, the romanticist, as sternly academic.

I have dwelt on Mr. Proctor's performance of this music because the talent, or genius, of a pianist is often more clearly revealed by his treatment of pieces considered by many as of slight inherent value than by his reading of a sonata or a rhapsody when speed, power and certain Jove-like authority, real or assumed, make an immediate impression on a miscellaneous audience.

.....Mr. Proctor has a style that is his own. Its chief qualities are lucidity, proportion and what might be called poetic sanity. It is free from exaggeration and sentimentalism. The intelligence displayed is not merely pedagogic. There is warmth, there is elasticity, and when there is a call for it, there is passion. His performance is characterized by purity of taste. And Mr. Proctor can be brilliant when a composer writes brilliantly.—*Philip Hale, Boston Herald, February,* 1911.

.....There was no fault in judgment in applauding Mr. Proctor last night.

His playing was technically secure, characterized by emotional qualities and sensitive and appropriate in style. He made much of both the bravura of the last movement and of the tenderness and lyric beauty of that preceding. He wisely refrained from accentuation here that would have destroyed its repose, although the soloist is at a disadvantage in beginning with the slow movement of a concerto. The pianist is more apt to be esteemed by many as a great artist if he will at once assault his audience with a fusillade of runs, stormy chord passages or vociferous octaves. Mr. Proctor is not a player for mere effect. He was enthusiastically recalled last night.—*Boston Globe, January* 29, 1912.

.....The honors of the evening easily fell to George Proctor for his splendid reading of the Liszt Concerto in E Flat.....His mastery of the phrase is unexcelled by any American pianist.....Mr. Proctor's performance throughout exhibited that happy blending of the qualities of emotion and abandon which mark the mature artist.—*Boston Advertiser, March* 20, 1911.

George Proctor, a fine, manly, talented young pianist from Boston, achieved a most pronounced success at the concert of the Chicago Orchestra yesterday afternoon.

Since our enthusiasm is usually monopolized by foreigners, it is the more gratifying to realize that the young man who woke up the Auditorium yesterday is an American citizen.—*From the Chicago "Times-Herald," April* 14, 1909.

.....Mr. Proctor is masterly in his Chopin play yet individual, so that his rendition presents peculiar turns of interpretation not at all traditional. His retardations are very effective, especially as the following note is always delivered with great tenderness—as if one has lost breath and just begun again.....Altogether, it was a delightful recital, clear, illuminative, and of brilliant individual excellencies.—*Hartford "Times," April* 22, 1909.

.....Mr. Proctor not only showed breadth of style, but beauty of tone and rare technique and for those persons who were fortunate enough to attend the recital the pleasure will linger in memory for many a day.—*Portland, Me.*, 1909.

MR. PROCTOR'S PRESS NOTICES WITH KNEISEL QUARTET

Mr. Proctor played with style, spirit and musical appreciation and the whole concert was up to the Kneisel Quartet standard.—*New York Sun, Jan.* 26, 1910.

Mr. George Proctor again proved himself to be a musicianly and accomplished ensemble pianist; he gave a rich shading and a clear brilliancy to the piano score and deserves much praise.—*The New York Evening Telegram, Jan.* 26, 1910.

Mr. Proctor, who comes from Boston, proved himself a pianist worthy of his associates and played with finish and musical intelligence. The artist was called half a dozen times to the stage.—*New York Herald, Jan.* 26, 1910.

The piano part was played by Mr. George Proctor with fine taste and skill.—*The New York Times, Jan.* 26, 1910.

Mr. Proctor played fluently and with delightful quality of tone. He showed an intimate acquaintance with Franck's moods and individuality. The ensemble was flawless.—*Philip Hale, Boston Herald, March* 23, 1910.

Mr. Proctor at the piano was discretion itself, playing with sufficient power, but never forcing the instrument beyond its companions. His shading was perfect.—*Boston Daily Advertiser, March* 23, 1910.

The ensemble was perfect; George Proctor, the assisting artist, gave a thoroughly enjoyable performance.—*Fitchburg Daily News, Jan.* 14, 1910.

Mr. Proctor once more showed himself an artistic ensemble player, by no means the least difficult feat a pianist can accomplish.—*Globe and Commercial Advertiser.*

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DALLAS SUBSCRIBES TO OPERA SEASON

Chicago Company to Give Series of Four Performances in February

DALLAS, TEX., Oct. 5.—Musical activities in Dallas have received a powerful impetus in the success of the project for bringing the Chicago Opera Company to the city for four performances to be given in two days—February 28 and March 1. The achievement of introducing an organization of such importance to Dallas music-lovers is the result of a remarkable exhibition of public spirit on the part of several leading citizens.

The whole scheme is the result of a meeting of the stockholders of the new Adolphus Hotel, at which there were present about eighty prominent Dallas business men. Edward A. Faust, of the hotel directorate, who was one of the organizers of the St. Louis season of grand opera, was asked if it would be possible to induce Andreas Dippel to have his company stop off at Dallas on the way from New York to San Francisco next February.

After a ten-minute discussion those present pledged three-fourths of the $40,000 necessary for the guarantee to the Dippel management. The proposition was submitted by cable to Mr. Dippel, and he answered with an acceptance. In the meantime a committee had secured the $40,000 in subscriptions. The details of the opera season are to be handled by a committee similar to the St. Louis committee. The sale of boxes will be held soon, followed by the opening of the subscription sale. Both Mary Garden and Mme. Tetrazzini are to be heard during the brief season.

Dallas intends to make the opera season an annual event, with the intention of attracting the musical people within a radius of a hundred miles. In this territory there is a population of a million and a half, and the interurban transportation facilities are unusually good. J. S. Kendall, Eli Sanger and E. L. Scott comprise the efficient committee which is handling the project.

After overcoming the vicissitudes of its organization, the Dallas Symphony Orchestra is making preparations for a noteworthy season under the bâton of its courageous



Harriette Bacon McDonald (on the Left), Director of the Schubert Club, and Mrs. Eugene Bullock, the New President of the Club

conductor, Carl Venth, who returned recently from a vacation trip to Norway. Harold Abrams, president of the orchestra association, has received a promising number of return subscriptions for the ensuing season.

One of the leading local activities is the Schubert Club, which has elected a new president, Mrs. Eugene Bullock. Harriette Bacon McDonald is the director of the club, and the increasing list of members for this season indicates the possibility of even better results with the organization than she has achieved in the past.

The teachers of Dallas, about one hundred in number, are already engaged in active work, with the prospect of a splendid year. Clarence B. Ashenden has returned from Boston and has resumed his pedagogic duties, and there are large classes in the studios of Boma Bishop, David Ormesher, Weatley Hubble and Genevieve Erskine. Blanche Rucher Mackey is gaining effective results with the Carrie Louise Dunning system of instruction. Among the piano instructors Margaret Grace, Adah Sandel, Julia Charlton, Henrietta Gummell and Dixie and Isabelle Hutcheson are particularly occupied with their teaching duties. Walter J. Fried and Gladys Wallace Fried have enrolled a large number of violin pupils.

To Teach Rhythmic Gymnastics

Ida A. Lenggenhagen, a disciple of the Swiss musician Jacques Dalcroze, has located in New York and will conduct courses for rhythmic gymnastics. Classes for boys and girls under twelve years of age, for girls from twelve to sixteen and for women will be held. Miss Lenggenhagen lectured last season at the Horace Mann School and was immediately requested to form a class. She states that the Dalcroze system was devised first as a means of teaching music students the various rhythms which frequently give so much trouble to beginners in music. Its success abroad would seem to indicate that Americans, after investigating its merits, will also accept it as a welcome addition to the promotion of musical education.

Sousa Plays Foerster March Based on Carnegie's Initials

Adolph M. Foerster, the Pittsburgh composer, was featured on the program given in Pittsburgh by Sousa and his band a few weeks ago at the Exposition when his "Dedication March," originally composed for the opening of Carnegie Hall in Pittsburgh, was played. It is based on the initials of Mr. Carnegie's name, A-C, and is a fine musicianly work, displaying much ability in building up massive climaxes in martial rhythm. It was played by Sousa in Philadelphia and by Innes's Band last week in Pittsburgh.

Joseph Gahm Writes New Piano Pieces

Joseph Gahm, the pianist, has returned from a three months' vacation trip to the West. En route to Colorado he devoted the greater part of his time to his annual Summer class and a series of successful recitals. While in the West Mr. Gahm finished a number of new piano compositions which he expects to present in a recital in the near future. Six of his compositions for the piano will soon be issued by Carl Fischer.

Mr. Gahm has resumed his large piano classes at the Sacred Heart Academy, Manhattanville, of New York.

PROPAGANDA FOR AN ITALIAN COMPOSER

A Campaign in Behalf of Filippo Guglielmi, a Musician of Many Attainments

ROME, Sept. 17.—In an article on "Music and Musicians" and "Gli Ebrei e la Musica," Alberto Gasco, composer and critic, quotes in *La Tribuna* of Rome from *"il bel giornale* MUSICAL AMERICA" the article which recently appeared in your pages about the versatility of many famous composers such as Herschell, Grove, Clementi, Elgar and several others. He says that you forgot only one man, Alessandro Borodine, who was both musician and chemist. As a composer he is known for the "Principe Igor," also an exquisite string quartet, and a Russian symphony, "Nella steppa." He wrote an important treatise on organic chemistry which is full of deep research and erudition.

Alberto De Angelis, a competent writer, is preparing a sort of anthology of Italian composers, ancient and modern. He proposes to bring forward some of the men who are little known out of Italy, such as Filippo Guglielmi of Tivoli, near Rome. Guglielmi has written all sorts of music, composing diligently for concerts, theaters and churches during the last thirty years. His opera, "Le Eumenidi" ("The Furies"), had great success at Treviso, but no important publisher has taken it in hand. He has also an opera, "Oreste," which is said to be worthy of any of the famous maestri. For one of his compositions, a symphonic poem entitled "Pellegrinaggio a Monte Autore," he received a Roman prize in 1910, and had the honors of the Augusteo, where the work was produced with success.

Guglielmi is now working on a cantata, "Sogno di calendimaggio," verses by Civinini, and on an important symphonic poem, "Tibur," which, it is expected, will be heard at the Augusteo next year. He lives at Tivoli, the ancient Tibur, that interesting old city outside Rome.

At Cesena, which is on one of the lines between Bologna and Rome, there has been a special performance of the "Fanciulla del West," at which the composer was present. Maestro Puccini expressed himself as highly pleased with the performance, which was given for charity.

WALTER LONERGAN.

Helen Allen Hunt

Mezzo Contralto

Engaged as soloist Boston Symphony Orchestra and Handel & Haydn Society, Boston, Season 1912-13.

Soloist at The First Church of Christ, Scientist, Boston.



Recent Press Reviews:

.....Those who have heard Mrs. Hunt in these public appearances have had occasion to note the steady advance she has made both in the craftsmanship and the interpretative art of singing.....Mrs. Hunt possesses qualities of the dramatic singer. Her voice is large and she has been heard before in music requiring emphasis or declamation. Even since last year she has refined her tones of the chest voice to a new richness. It is good to bathe the senses and the soul in such singing as this, which discovers the spiritual import of a song, then imparts it more by countenance rather than by prodigality, singing which happily has at its command a control of the breath, the use of a head tone of purity, fineness and flexibility, an expressive use of diction, a greater skill in coloring the word to the thought, all of which again marks the advance of the singer as vocalist and as interpreter since her last public recital.—*Boston Globe.*

The excellent qualities of Mrs. Hunt's art are well known, and it is not necessary to dwell upon them at this late day. She has gained of late years in interpretation. An audience of good size welcomed her heartily and gave frequent manifestations of pleasure.—*Philip Hale in Boston Herald.*

There was a wide and comprehensive range of vocal literature from various schools of music. The presentation of a program of this kind displayed cqurage and enterprise on the part of the singer. Opportunity was afforded for her to exercise and display her versatility and the results were pleasurable. Technically Mrs. Hunt is splendidly equipped. Her phrasing last night was excellent. Her intense and smoothly sustained messa voce was refreshing and delightful to hear. This artifice is a valuable asset in her work.—*Boston Advertiser.*

Mrs. Hunt's songs, even when in Italian, German and French, are really American songs. She is admirably attentive to the linguistic demands of her program, but she is always American in her view of its artistic contents. She does not translate the words, but she does translate the moods of Scarlatti, Brahms and Rachmaninoff into terms of American sentiment.—*Christian Science Monitor, Boston.*

The singer will be pleasantly remembered for sweetness of voice and personality, and she won the favor of all by her finished renditions.—*Daily Evening News, Fall River, Mass.*

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RECENT PRESS NOTICES **RECITAL, JAN. 22, 1912**

Philip Hale in Boston Herald—Mr. Gebhard played in a most musical manner. His tone is now full and colored. He sings a melody, and he now has a marked style, a style distinguished by its elegance, musical taste and subdued but evident emotion.

Boston Globe—The quality of Mr. Gebhard's tone and the temper of his poetic sense are something beyond mere technical skill or highly developed musical intelligence. There is within his playing a magnetic, a mesmeric appeal that the hearer may analyze or not, but of which he cannot remain insensible.

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Philip Hale in Boston Herald—Mr. Gebhard gave a very musical performance of Liszt's second concerto. Mr. Gebhard's performance was distinguished first of all by fine tonal gradations and by genuine tonal beauty.

Boston Daily Advertiser—His piano-playing on this occasion was brilliant in the highest degree. There was elasticity and abandon in all of his work. There was a fiery power that fitted this concert perfectly. He won a real triumph, arousing great enthusiasm and winning many recalls.

Boston Post—Mr. Gebhard did more than play a modern concerto with musicianship and adequate technical apparatus. He played with spirit of one who recreated the music, felt its fibre, thought the composer's thought, and dreamed his dream of conquest.

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* * * The impressive thing in her performance is its even and sustained excellence, refined without weakness, emotional without pathos.—*Providence Journal.*

* * * Plays with rare feeling and technical skill.—*Dayton, Ohio.*

* * * Gave a brilliant exposition of a series of Chopin studies.—*St. Louis Republican.*

* * * She ranks with the best.—*Fitchburg Sentinel.*

* * * A pianist of rare ability.—*Herald,* Dayton, Ohio.

* * * She loves her art and has abundant resources.—*The Press,* Waltham, Mass.

* * * She played a group of Chopin and Liszt, winning a distinct triumph.—*Argus,* Albany.

* * * Mme. Charbonnel displayed the greatest skill.—*Charleston* (S. C.) *News and Courier.*

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Photo by Odin Frits, Boston

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Concert ***Recital***

Teacher of Singing

"It was a great pleasure to again work with you, at the Canobie Lake Park Festival, last week. I have always enjoyed your singing of the rôle of Lucifer in THE GOLDEN LEGEND, and I believe you sing better now than ever before. I know of no baritone now before the American public who can sing it as well as you. Your conception is not only brainy, it is sinister and dramatic. I hope I may have the fun of doing it again with you."—From Eusebius G. Hood, the distinguished conductor of the Nashua Oratorio Society, and many other organizations

The baritone soloist of the evening, Stephen Townsend, one of Boston's favorite lyric artists, lived up to all expectations and gave the big audience a veritable treat. It is indeed a pleasure to chronicle the appearance here of a musicianly artist possessing the voice, temperament and perfect diction of Mr. Townsend. Seldom are the singer, musician and the temperamental artist found in one, but last evening in every phrase Mr. Townsend demonstrated that he possesses these three requisites of the thoroughly rounded artistic singer.—*Salem Evening News, April* 12, 1912.

The part of the high priest was well suited to Mr. Townsend's brilliant manner of singing. The rôle gave him opportunity to put his dramatic talent to good use. His duet with Dalilah was one of the gems of the evening.—*The Nashua* (N. H.) *Telegram, May* 18, 1912.

Mr. Townsend, who made such a fine impression at the concert last year, was gladly welcomed back. In all his singing he showed complete voice mastery, a well-rounded musical temperament and a willingness to respond to encore demands which gave much pleasure. He is a real artist.—*Concord* (Mass.) *Evening Monitor, April* 11, 1912

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Madame Packard possesses a beautiful, sympathetic voice, and she sings in a finished manner.

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Mrs. Nellie Packard possesses a very melodious mezzo-soprano voice; she is a good musician, and is very enthusiastic about her art.

PROFESSOR ALBERTO LEONI, Conservatory of Music, Milan.
Mrs. Packard has a beautiful voice, and sings extremely well.

MRS. NELLIE EVANS PACKARD

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Short extracts from letters which commend Mrs. Packard's work, both as a singer and a teacher:

FRED WALKER, Hon. R.A.M., Royal Academy of Music and Guildhall School of Music, London.
Mrs. Nellie E. Packard, who has studied oratorio, etc., with me during her visits to London, proves herself an accomplished exponent of the works of the great masters. Her method of teaching is sound, and her power of imparting knowledge of the vocal art is most happy. I consider Mrs. Packard a singer and teacher of exceptional powers.

PROFESSOR ALBERTO RANDEGGER, London.
I consider you as one of those whose artistic conscience would never allow to do anything carelessly or disrespectfully towards the art which both yourself and I profess and love. I cordially wish you the success you so well deserve.

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Signora Nellie E. Packard has a beautiful mezzo-soprano voice, with most correct use of the vocal organs. Furthermore, being an accomplished musician, she will prove an excellent teacher.

PROFESSOR A. COTOGNI, Academy of Santa Cecelia, Rome.
Mrs. Packard has demonstrated the possession of a splendid mezzo-soprano voice, with truly beautiful low notes, and a style in singing that is praiseworthy under every aspect.

SIGNOR ARISTIDE FRANCESCHETTI, Rome.
I have admired the elegance of style, as well as the beauty of timbre and good emission of the voice.

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LINCOLN
SOPRANO

The critic found little but praise to record of Miss Lincoln's singing. The different qualities of tone—what the organist knows as the flute and string tones—were used with good effect. The softer high notes seemed to come as easily as breathing and were a delight to the ear, more beautiful than any flute; the other tones came nearer the sympathetic quality which enables the singer to reach the hearts of her audience. It was the sort of singing to sit back and enjoy.—*Newport, R. I., Daily News.*

Miss Lincoln's voice was particularly fresh and clear in the upper register and she sang with spontaneity and intelligence.—*Boston Herald.*

Miss Lincoln was in splendid voice, and her clear, beautiful and expressive tones, sweet and flexible, were wonderfully displayed.—*Evening Standard, Bridgeport, Conn.*

Miss Lincoln won the hearts of all her hearers, her voice being sweet and strong, with an exceedingly wide range, and the high tones clear and rich. She was enthusiastically applauded after every selection.—*Manchester, N. H.*

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STIMULUS FOR MUSICAL LIFE OF THE NATION'S CAPITAL

Washington Organizations Strive to Popularize Good Music by Systematic Study—Varied List of Attractions by Visiting Artists —Manager Radcliffe's Influence Extends Far Into South

WASHINGTON, D. C., Oct. 5.—In some respects the outlook for the coming musical season in the National Capital is one of the most promising that the city has anticipated in many years. Not only are a number of organizations and individual artists booked for concerts and recitals, but there is a local stimulus among teachers, students, artists and clubs that indicates enthusiasm at home. It is this latter spirit that the true musicians of Washington have endeavored to create.

It is doubtful if ever local activities were so rife as at present for the creation of a musical impetus in the Capital. De Cortez Wolffungen is gathering material for a grand opera chorus with a view of having two operas—"Der Freischütz," in German, about Christmas, and "The Magic Flute" in the Spring. In most cases his casts will be selected from local talent.

The Motet Choir is resuming rehearsals this month under the direction of Otto Torney Simon, who has recently returned from England, bringing with him some unusual music from the publishing houses of London. These he will introduce at public concerts this Winter. This society consists of 100 voices with the following officers: President, Charles L. Snell; secretary, Jean C. Stier; treasurer, Walter Gillam; accompanist, Mrs. Otto T. Simon, and musical director, Mr. Simon.

Sullivan Operas in Concert Form

Another organization similar to the one just mentioned is the Polyphonic Choir, under the direction of R. Mills Silby, who promises two performance and perhaps a Gilbert and Sullivan opera in concert form in addition. This choir will make a specialty of old chorals and part songs, among which will be mingled modern ensemble works. Mr. Silby, who came from the Westminster Cathedral of London three years ago, is particularly interested in the polyphonic style of music which he has used extensively in the male choir of St. Patrick's Catholic Church, of which he is director.

Another person who is aiding in spreading a love of classic music here is Mme. Marie Von Unschuld through a band of artistic pianists, known as the Von Unschuld Club. Instead of giving the usual studio recitals, which are always restricted on account of space and invitation, the semi-monthly meetings will be held under the auspices of church and social societies who have solicited the services of the club.

Mrs. Kate Wilson Greene also promises an incentive in popularizing a musical spirit by a series of musical teas at the Playhouse. These programs will be furnished by local and out-of-town vocal and instrumental artists, after which social intercourse will be indulged in by performers and audience. Mr. Greene will add towards the local musical atmosphere the opera class which he will conduct at his home studio. Marie Louise Robinson, a Kansas pianist just returning from abroad, will be under Mrs. Greene's exclusive management and will be heard in private musicales here and elsewhere.

Mrs. A. M. Blair's Choruses

Among the clubs that will tend towards musical unity and spirit during the coming season will be the three women's vocal societies under the musical direction of Mrs. A. M. Blair. These clubs cover all social stations in that the Monday Morning Club is primarily confined to official and social wives and daughters; the Rubinstein Club culls its members chiefly from active students and artists, while the Y. W. C. A. Chorus, confined to that organization, includes mainly self-supporting women. These clubs have weekly rehearsals and each will present several public performances during the Winter.

The Washington Sängerbund will continue its monthly concerts in its club rooms and it will offer two public concerts at which out-of-town soloists will assist the society. Armand Gumprecht is the musical director for the present year.



No. 1, Mr. and Mrs. Thomas Evans Greene; Mrs. Greene is Washington's Local Manager, and Her Husband is a Prominent Vocal Teacher; No. 2, R. Mills Silby, Director of the Polyphonic Choir; No. 3, W. L. Radcliffe, Manager of Many Touring Musical Attractions.

There is promise that Heinrich Hammer will reassemble the Festival Chorus, which did such splendid work last Spring in "The Seasons," and if this be done, the organization will present one of the big oratorios.

From the foregoing it will be seen that the outlook from the local vocal contingent is most encouraging. The instrumentalists of the city also promise some artistic treats. The Hammer String Quartet will give a series of recitals in chamber music to familiarize the student, teacher and lover of music with this style of quartet work. It is composed of Heinrich Hammer, first violin; Bernard Green, second violin; Daniel Breskin, viola, and Richard Lorleberg, 'cello. The Friday Morning Club will offer weekly programs devoted to the works of individual composers or to composers of a certain period. The District Chapter of the American Guild of Organists, with Oscar Franklin Comstock as dean, has resumed meeting this month with renewed activities. The organ has become quite popular in Washington and will be heard in recital during the coming season with Edgar Priest, Oscar F. Comstock, H. H. Freeman and others.

The Piano Teachers' Association

The Piano Teachers' Association, which was inaugurated last season, will reassemble this month. It is composed of instructors of this instrument, who believe that by a closer union they may raise the standard among teachers and pupils and thus aid in the musical advancement of the community. Mrs. Frank Byrom, of the musical faculty of the District Public Schools, is the president and the other officers include Frank N. Jones, Felix Garziglia, Frank Gebest, Katherine MacReynolds, and Georgia Miller.

The Music Study Club, with Katherine May Brooks as president, has already entered upon its work for the Winter. At each meeting papers on composers are read with illustrations of their works presented by members; while a discussion of current musical events will also form a part of the program. The masters to be studied this season will include Palestrina, Monteverde, Purcell, Alessandro Scarlatti, Bach, Handel, Gluck, Haydn, Pergolesi, Mozart, Grétry, Beethoven and Von Weber.

Mary A. Cryder has arranged a series of concerts for the artistic advancement of students and school pupils, placing them on Friday afternoons when lessons for the week are ended. The artists have been selected with a view of giving a wide scope of variety, including the European as well as American.

Etta J. Giffin, director of the reading room for the blind at the Library of Congress, has opened the weekly concerts for her sightless patrons. The best of local talent has promised assistance.

Symphony Orchestra Plans

Though plans are not fully completed, the residents are looking forward to the series of concerts by the Washington Symphony Orchestra, which has become a recognized feature of the city. Manager J. Martin Scranage does not speak as hopeful financially as he would wish, but he believes that the Washington public will come to the fore and make possible the continuance of the Symphony Orchestra performances. Conductor Heinrich Hammer will direct as previously, and the members are picked instrumentalists of the city.

Among the visiting organizations which will appear in Washington the coming season is the Boston Symphony Orchestra in its usual five concerts scheduled for November 5, December 3, January 7, February 18 and March 18. These will be locally managed by Mrs. Kate Wilson Greene, who has also arranged to present the Majestic Grand Opera Company in a performance of "Elijah," on November 29. The New York Philharmonic Society will make three visits—on November 26 with Mischa Elman as soloist; on January 21 with Mme. Schumann-Heink; and on March 11 with Rudolph Ganz. Conductor Stransky has already become a favorite in Washington and his return this season is welcomed. Another band of musicians, smaller in point of number but no less artistic, to be heard is the Flonzaley Quartet, which will give two concerts of chamber music—one in January and the other in February. These as well as the New York Philharmonic Society will appear under the local management of T. Arthur Smith.

Mary A. Cryder's Offerings

Still another organization will come in the form of Adelaide Genée, and a company of dancers with a symphony orchestra as an accompaniment. Opening with this performance on November 22, Mary A. Cryder will inaugurate a series of concerts which will include such artists of Eugene Ysaye, violinist, on December 13; Alice Nielsen and William W. Hinshaw in operatic selections on January 10; Namara-Toye, soprano, with Jaroslav Kocian, violinist, on February 7; Leopold Godowsky, pianist, on March 7; and Rosa Olitzka, contralto, with Xaver Scharwenka, pianist, on April 4. Never before has such a varied assembly of artists been offered under similar circumstances in Washington.

Among the other visiting artists must be mentioned John McCormick, under the local direction of Mrs. Wilson-Greene, who will also present Mischa Elman on December 10, and Edmond Clément at a later date. Mrs. Greene promises other musical attractions, whose arrangements have not yet matured.

T. Arthur Smith will add more excellent artists to the list already mentioned. He will present Sembrich on November 8, Gadski sometime later in the same month, and Zimbalist, Lhévinne, Tina Lerner, Clara Butt and Kennerly Rumford, on dates to be announced later. While it is somewhat early to make a definite statement, it is believed that Mrs. Hawkesworth and Mrs. Groner will manage several recitals among social and official Washington as they did so successfully last season.

Though an agitation is afoot for the location of a grand opera house here by Oscar Hammerstein, musical Washington is willing to wait until plans are more mature before specualting on the consummation of the scheme. The Capital of the Nation indeed deserves a Grand Opera House and a season of grand opera, but the feasibility and financial aspects of such a project deserve serious consideration.

Radcliffe Musical Bureau Plans

THE Radcliffe Musical Bureau, with offices in the Star Building, has already entered upon a busy season in the South and West. Under this management and with special arrangement with the Navy Department, the United States Marine Band, directed by Lieut. W. M. Santelmann, is now traveling toward the Pacific Coast on a series of about fifty performances. Mary Sherier is the assisting vocal soloist. The Radcliffe series of concerts in Richmond, Va., which began in September, will continue until Spring. The programs will be presented by such artists and organizations as the United States Marine Band, Mme. Marie Rappold, Alice Eversman, Edwin Schonert, Ernest Gamble, Charles Hargraves, Marion May, Edna Dunham, Ethel Tozier, Royal Dadmun, Bostonia String Sextet, and Verna Page. These artists will also be heard in other cities of the South.

Mr. Radcliffe has arranged for another Spring tour of Victor Herbert and his orchestra. This time he will go to the Pacific coast, making a loop through the South with a return through the middle States. The South is developing wonderfully in music, even in the smaller cities, and to Mr. Radcliffe is due the credit for much of this development. With the operatic soloists that he will handle during the coming Winter, the southland will be ready in another season for a grand opera tour.

Heretofore, Manager Radcliffe has contented himself within the Southern states, but this season he has broadened to such an extent that he is making two tours to the Pacific Coast. This is rather venturesome, but there is every prospect of "making good" with such organizations as the United States Marine Band and Victor Herbert and his orchestra as attractions.

W. H.

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The song, "Belle-Etoile," by Augusta Holmés, was delivered with a dramatic intensity that swept all before it.—*Philip Hale.*

Displaying her rich, well-trained voice, with its unusual emotional quality, to its greatest advantage.—*Boston Transcript.*

Her programs are invariably well chosen and her interpretations sympathetic and scholarly.—*San Francisco Call.*

Miss Wood has a charming manner, a fine stage presence, beauty of face, and graceful carriage. She manifests strong dramatic force.—*(Chicago Symphony Orchestra Concert, Ravinia Theatre Series.)—Chicago Evening Post.*

Rarely has a singer so satisfied a critical Symphony audience in this city.—*(Boston Symphony Orchestra Concert.)—Providence (R. I.) Telegram.*

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Mrs. Sundelius has a voice of uncommon beauty, delightful by reason of its freshness, warmth and purity. Her singing is distinguished by the qualities that insure polished mechanism, control of breath, decisive attack, tonal emission that suggests at once spontaneity, an artistic dismissal of the final phrase of a period.—Philip Hale in *Boston Herald.*

Mrs. Sundelius was in excellent voice and sang with all the abundant brilliance and color in tone, exquisite phrasing and clear diction which characterize her art.—*Boston Transcript.*

Mme. Sundelius' liquid voice, one of color and beauty, was heard to fine advantage in Micaela's aria from "Carmen."—*The North American* (Phila.).

Mrs. Sundelius' rendition of Charpentier's "Air de Louise" was marvelous, and produced a furor of applause, to which she responded with an encore. She was especially good in Fox's delightful "Song of the Shepherd Lad," and Codman's "From the Land of the Sky Blue Water."—Charlottesville (Va.) *Progress.*

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Henry L. Gideon

as music director of the American Music Society (Boston Center) is espousing the cause of the American composer, the American publisher, and the AMERICAN AUDIENCE.

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The DRAMA LEAGUE and their guests, numbering two thousand, heard him speak on French Opera from the stage of the Boston Opera House.

The first lecture-recital ever given at the TOY THEATRE, Boston, was Mr. Gideon's musically illustrated talk on "Koenigskinder."

Many programs given in European capitals in the summer of 1911 were repeated in the summer of 1912. These memorable occasions reached a climax in Rome on the Feast of the Assumption, when a quartet of the Pope's singers from the SISTINE CHAPEL assisted Mr. Gideon in presenting a program of ecclesiastical music.

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Thornton

Pianist

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Miss Thornton, with her utterly unaffected manner and perfect poise, exhibited an exquisite accuracy of touch, a definite certainty of herself, and a beauty of tone and expression that won her audience after the first few measures of her first number. Her technique is almost stupendous.—RICHMOND TIMES-DESPATCH.

Miss Thornton played with Mr. Gebhard the Beethoven E flat Major Concerto, one of the most difficult, both from a technical and interpretative standpoint. The stupendous first movement was well under her control and played with great brilliancy; the second was interpreted with a singing tone and a fine regard for the delicate shadings; the third, with its vigorous rhythm, gave her ample opportunity for a masterful display of strength.—MILTON RECORD.

Throughout Miss Thornton played with exquisite taste and feeling. She is a brilliant, finished performer and is worthy of a place among the foremost American pianists.—CHARLOTTESVILLE, VA., THE PROGRESS.

Her pianistic achievements are varied, remarkable and strongly atmospheric.—WEST ROXBURY NEWS.

It was in the Chopin and extremely modern numbers that temperament and success of interpretation were most manifest. Of the Chopin numbers the Etude in F minor was exceptionally finished in rendition.—ROANOKE TIMES.

BENJAMIN E. BERRY, Tenor

PRESS REVIEWS:



"THE MESSIAH," WORCESTER ORATORIO SOCIETY, DECEMBER 26, 1911:

Mr. Berry, whose solo, "Comfort Ye, My People," opens the work, gave an artistic rendering of his selections. He is a young singer with a pure tenor voice, rich and clear. The audience appreciated the fine qualities of his voice and the sympathetic expression with which he gave such passages as "Behold and see if there be any sorrow like unto His sorrow."—**Worcester Telegram,** Dec. 27, 1911.

Mr. Berry's recitative and aria, "Comfort Ye, My People," was his introduction to the audience, and as the clear, mellow tones of his tenor voice were heard it was evident that Mr. Butler had once more secured a thorough artist for the part. He sang in a most painstaking manner, and the aria, "Thou Shalt Dash Them," was particularly well done.—**Worcester, Mass., Evening Gazette.**

SOLOIST CHAUTAUQUA, N. Y., SUMMER, 1912.

"HYMN OF PRAISE," AUGUST 6:

Mr. Berry sang exquisitely. His resonant, lyric tones are remarkably beautiful and no individual number was more enjoyed last night than his singing of "Watchman, Will the Night Soon Pass?"—**Chautauqua Daily.**

"SLEEPING BEAUTY," COWEN, AUGUST 10:

Mr. Berry did admirable singing in the tenor passages, his voice displaying sympathy and warmth.—**Chautauqua Daily.**

It can only be repeated that Mr. Berry is one of the best tenors heard in Chautauqua in recent years.—**Chautauqua Daily, Aug. 24, 1912.**

"OPERATIC CONCERT," AUGUST 13, 1912:

Mr. Berry's beautiful tenor has an excellent opportunity in the lingering beauty of the Donizetti "Uno Furtiva Sagrima"; the purity and warmth of his tonal production has not been more strikingly displayed.—**Chautauqua Daily.**

This was Mr. Berry's second appearance as soloist and his work this evening stamped him as a warm favorite with local music lovers.—**Boston (Mass.) Globe, Dec. 23, 1910.**

Benjamin E. Berry, tenor, divulged a most pleasing quality in his tones which have much of the robust quality.—**San Francisco, Cal., Chronicle, Sept. 4, 1911.**

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BIRMINGHAM CLUBS AROUSING AN INTEREST IN MUSIC

Campaign to Bring Fine Artists Waged by Local Concert Committee

BIRMINGHAM, ALA., Oct. 5.—The musical outlook in Birmingham has never been as bright as at the present moment. If only one-half of the artists scheduled put in an appearance there will be nothing of which to complain. In preceding years there were some disappointments. It has been hard to get a response from the public when it is called on to put up a guarantee. The Music Study Club has not found sufficient encouragement in its endeavor to bring artists. The Birmingham Concert Committee is hard at work getting up a sufficient number of subscribers to its fund. The committee was named by Mrs. Truman H. Aldrich before her departure for Boston, where she will play with the Boston Symphony Orchestra during the coming season. This committee will take up the work which Mrs. Aldrich successfully had in charge for three seasons. The subscriptions have not been what they should be, consequently the committee is in no position to announce its list of attractions.

Mrs. Victor Hanson will serve her third term as president of the Music Study Club, and it is owing to her efforts that the membership of the club has increased so materially. Her plans for artist recitals are as yet immature, although she has under consideration the engagement of Scharwenka and Bispham, which will take more definite shape after the club renews its meetings.

The Rice Bureau will bring to Birmingham in January "Elijah," in operatic form, which is anticipated with a great deal of pleasure. The performance will be under the direction of De Long Rice, of Nashville, known as a successful manager.

Messrs. Clark and Jones, of Knoxville and Chattanooga, representatives of the Steinway piano, have opened up a store above which will be studios planned for the comfort of teachers and a large recital hall which, through the courtesy of Mr. Jones, has been placed at the disposal of the Music Study Club, the Treble Clef Club and the Arion Society, a chorus of men's voices. Mr. Jones has secured the services of Olive Chalifoux, one of the most widely known musicians of the city. Adolph Dahn-Peterson will resume his duties as director of the Treble Clef Club and also of the Arion Society, and has many treats in store for music-lovers.

The Birmingham Conservatory of Music starts on its tenth year under most pleasing conditions. After a disastrous fire which left the school without studios it was decided to move to the Highlands, where the institution is located among ideal surroundings. A whole building has been devoted to the school, and the large library, which was entirely destroyed in the fire, is being rapidly replenished. Mr. and Mrs. Gussen, under whose direction the conservatory is conducted, will give their usual number of pupils' and teachers' recitals. Mrs. Gussen is a pupil of Scharwenka.

After an absence of three years abroad, Phil Memoli has returned to Birmingham to open up a school of music where pupils will have the advantage of his recent studies with famous teachers of the Royal Conservatory of Naples. Mr. Memoli is an ardent student of composition and has written some creditable works. He will be ably assisted by Alphonse d'Agostini, who will take charge of the violin department. Mr. d'Agostini has toured extensively in South America with prominent artists, and he will be a great addition to Birmingham musical circles. Mr. Memoli is making arrangements to give a concert for the benefit of the *Titanic* sufferers, and will be assisted by the best local musicians. D. D.



Phil Memoli (Inset), Director of a New Institute of Music, and the Birmingham Conservatory of Music and Its Surroundings

Margaret Anderton's Tour

The coming season promises to be a busy one for Margaret Anderton, the English pianist, who has won much success in America in recent seasons. She will this year tour the United States and Canada, appearing before many of the prominent music clubs. During October she will make a tour through New England, playing her first recital in New York on October 31. In January she goes to the Middle West, where she appears for the first time. She also has a great many engagements booked among the colleges and schools in the East and South, where she will give her lecture-recitals dealing with "The Development of the Piano—Past, Present and Future." Miss Anderton's little book, "The Story of the Thirteenth Rhapsody," a fanciful conception of Liszt's popular composition, has attracted attention.

Jacques Urlus, the tenor, who will be heard at the Metropolitan this Winter, will sing the principal male rôle in the first Leipsic performance of Hans Pfitzner's "Die Rose vom Liebesgarten" this month.

DE PACHMANN INTERVIEWED

Charles Henry Meltzer Gets Him to Admit de Pachmann's Greatness

[Charles Henry Meltzer (Paris Correspondence) in New York American]

He admitted with much frankness that he admired de Pachmann. There had been other pianists—just a few. He named them. But, with the exception, as it seemed, of Liszt and Chopin, and, in these latter days, perhaps, of Godowsky and Paderewski, there really never had been in the world a man in his own class, as an exponent of great music at the piano.

Rubinstein? Bah! He was too "brutal," though he had some virtues. Busoni? Hum! Too hard. Too cold. Too heavy. Joseffy? He was so so "reserved." Besides, he had no legato! No one on earth had ever mastered the legato except Chopin, Hummel, Liszt, Leschetizky and (this with a sad and deprecating smile) de Pachmann. And Paderewski? Well, he admired him in some music.

"Once," said de Pachmann, "we were both engaged for Chicago. Paderewski gave a recital, and I went to hear him. He played this and that with fascinating art. I closed my eyes and almost believed I was hearing Liszt. He had charm, and grace, nobility and style. In Chopin—? No! There he was not quite right. And when he ventured on a concerto of his own, he did not please. After the concert I expressed the delight with which I had heard his interpretation of Beethoven and Mendelssohn. 'Do you really mean it?' he exclaimed. 'Ah! let me embrace you!'

"The next night it was my turn to appear. I played Chopin—well, I need not tell you how I played my Chopin. And then to oblige my Polish brother-artist, I played his concerto, and this time it charmed the audience. You see, as I explained to Paderewski, I could not bear to see his triumph incomplete."

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The Times, London, June 14, 1906.
"His tone is exceedingly clear and pure, his bowing firm and precise, and anything in the nature of a difficulty apparently unknown to him. Beautiful and astonishing technique."

Berliner Tageblatt, Berlin, May 14, 1908.
"Mr. Em. Ondricek, who made his appearance at the large Beethoven Hall, with the accompaniment of the Philharmonic Orchestra, pleased us with his earnest expression and delicate interpretation of the Rust Sonata, as well as Dvorák's Concerto. His play is warm and full of temperament. In the fantasie from motives of 'Carmen' (in his own arrangement) he steps forth as a brilliant violin virtuoso."

Boston Herald, Boston, November 12, 1910.
"Mr. Ondricek is a young man of unquestionable talent and of great promise. He plays easily and as one with authority. His technique is not aggressive, but rather marked by elegance and refinement. It commands respect for its fluency, smoothness and accuracy of execution in intricate passages."

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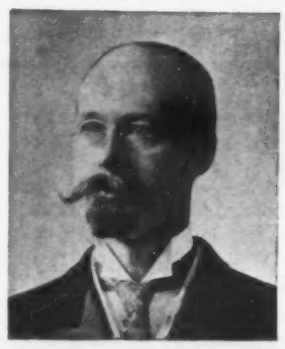


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"Paris, 14 Juin, 1895.

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"J'espère que vous allez trouver auprès de vos compatriotes tout le succès que vous méritez par votre talent. Le travail sérieux et artistique que nous avons fait depuis deux années doit vous assurer, sans aucun doute, un premier rang de professeur vis-à-vis des musiciens et des gens de gôut. C'est avec plaisir que je vous dis maintenant: Allez, marchez de vos propres alles; et non seulement je vous autorise a mettre sur vos cartes que vous êtes mon élève, mais, encore, je serai très flatté, car vous me ferez honneur.

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PUBLIC SPIRIT IN MONTGOMERY MUSIC

Citizens Lend Aid in Bringing Worthy Attractions to Local Public

MONTGOMERY, ALA., Oct. 5.—There are three amateur musicians who stand out forcefully for their interest in bringing the best musical attractions to this city: Major A. G. Forbes, manager of the Starr Piano Company, J. C. Haas, who is an amateur 'cellist of ability, and James S. Willcox, a splendid amateur violinist, all of whom are always ready to lend their aid in the cause of music.

As yet the Wednesday Morning Music Club has not held its election of officers and director, which will occur on the first meeting of the month. This club will give a number of splendid concerts during the season.

The Montgomery teachers are opening the new season with large classes. The Eilenberg Conservatory of Music has begun its fifteenth session with an efficient faculty consisting of Mrs. Bessie Leigh Eilenberg, president and head of the advanced department of piano instruction; Melissa Heustis and Hazel Weaver, assistants; Mrs. Hugh Brown, in charge of the vocal department, and Pauline Lewy, in charge of the violin department. Mrs. Eilenberg is a gifted teacher and an artist as well. The Sternfeld Studio opened its thirteenth session with a full enrollment, under the personal direction of Dora Sternfeld, who is a pupil of Amelia Heineberg, of New York.

After teaching for about forty years in this city, Mr. and Mrs. C. L. Doll are still actively engaged in teaching. Mr. Doll was a piano instructor in one of the oldest schools for girls, known as the Chilton College, in 1871. Both are thorough musicians, Dr. Doll having written various pedagogic works.

The Bauer Studio of Music has opened with a full attendance for its second session, the faculty being William Bauer, director of piano department, Susie Reese, assistant, and Fanny Lockett Marks, who has charge of the violin department. William Bauer is a pupil of Leschetizky, and favorably known as a pianist in the city. Miss Marks is a pupil of Leopold Auer and Schradieck. Mr. Bauer also has a piano class at Prattville, Ala.

Roland Ratcliffe, tenor and teacher of voice culture, has begun his second session here. He is a pupil of Bruegger, and his voice was heard to great advantage last Winter in the tenor solos of "Mary Magdalen," by Massenet. He is director of music in the choir of the Methodist Church of Prattville.



Prominent Montgomery Educators: No. 1, Pauline Lewy, Mrs. Hugh Brown and Mrs. Bessie Leigh Eilenberg, of the Eilenberg Conservatory Faculty; No. 2, Dora Sternfeld, Director of the Sternfeld Studio; No. 3, William Bauer, Pianist and Teacher; No. 4, Anthony Stankowitch, Director of Music at Alabama Women's College

The Sisters of Loretto have a splendid class of pupils this season, in charge of Sister Madalene, piano and violin, and Mother Eustasius, voice culture. The Alabama Woman's College has reopened for the third session, the musical faculty being Anthony Stankowitch, director and piano; William Bauer, organ; W. H. Nordin, voice culture; Alexander Findlay, violin, and Miss Gill, assistant piano teacher. The Hammond School of Music has reopened for the new session, with Mrs. C. Hammond in charge of the primary department, Miss Semms, mandolin, and Mr. C. Hammond, piano, voice and violin.

Among the other instructors who have opened their studios under auspicious circumstances are the following: Piano, Alonzo Meek, Mrs. P. J. Minderhout, Mrs. Annie Mae Grigg Borden, Clyde West, Veola Walker, Mrs. Layde Bowling, Leora Norman and Leon Wright; vocal, W. A. Bissell, Mrs. John D. Carter and C. Guy Smith; J. Christopher Thornton, piano, voice culture and pipe organ; and John Proctor Mills, piano and vocal.

Personnel of Church Choirs

The First Baptist Church will have as its choir director and organist Thomas Clanton Calloway, who is known as the composer of a number of settings of poems by the Montgomery poet, Mrs. Kate Slaughter McKinney. The choir will be a mixed quartet, Mrs. Stuart Washburn, soprano; Ethel Randell, alto; Marshall King, tenor, and Mr. Hudson, bass. St. John's Episcopal Church will have William Bauer as organist and choirmaster, with a quartet composed of Mrs. Howard Seay, soprano; Mae Chaffee, alto; Weatherly Carter, tenor, and Hugh Stuart, bass, besides an augmented chorus. The Church of the Ascension has J. Christopher Thornton as organist and choirmaster, the choir being made up of forty boys and a dozen men. It is the aim of the director to give a number of standard choral works. Besides his activities here Mr. Thornton will direct the Trinity Church choir at Demopolis, Ala.

Eugene Merriam will be the organist of the Court Street M. E. Church. The director will be C. Guy Smith, who will also be the tenor. The choir will be made up of a chorus and a quartet consisting of Mrs. Hugh Brown, soprano; Mrs. C. Guy Smith, alto; Mr. Smith, tenor, and Dr. James Lakin, bass. The First Presbyterian Church will have as organist Kate Booth, and the following quartet: Miss Hulbert, soprano; Mrs. Joseph Barker, alto; Junius Pierce, tenor, and W. H. Nordin, bass. Eugene Merriam will again be the organist at the Temple Beth 'Or, where he has served as the director for twenty years. The choir will be a quartet consisting of Mrs. Stuart Washburn, soprano; Mrs. Guy Smith, alto; C. Guy Smith, tenor, and Dr. Lakin, bass. W. A. Bissell will be choir director at the Central Presbyterian Church, which will have a quartet and chorus choir. The organist and quartet have not as yet been chosen.

At St. Andrew's Catholic Church Mrs. William Jackson will be the organist, and the choir will consist of the following: Sopranos, Mrs. Tracy, Mrs. Louis Robinson, Mrs. Farley, Adeline Klinge; altos, Annie Taylor, Mrs. Diffly, Mrs. Collier, Miss Weare; tenors, Thomas Minto, Charles Jehle, Mr. Davis; basses, Robert Taylor, Thomas Klinge, John O'Connell and John Diffly. The Dexter Avenue M. E. Church will have as its organist Mrs. P. J. Minderhout, who has served as organist for the past twelve years. St. Peter's Catholic Church will have as organist Sallie Boylan. The choir is not yet complete, but the following have been engaged: Mrs. Anderson, Mrs. Haigler, Mrs. James Moriarty, Mrs. Mollie Moriarty, Resa Mae Sands and James Moriarty.

A new choral club has been founded and will be styled "The Choral Club." Its president will be Minnie Watt Pierce; secretary, Carolyn West; executive board, Misses M. W. Pierce, C. West, Rosalie Higgins and Florence Holt; the director will be William Arthur Bissell. Their object is to study oratorios and present them during the season. J. P. M.

Hamburg's music season was opened with two performances of Gustav Mahler's Eighth Symphony.

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New York Press, N. Y.—Miss Tolman has an easy and certain mastery of the bow. Her tone is sympathetic and always beautiful.

Brooklyn (N. Y.) Daily Eagle.—Miss Laura Tolman, soloist of the Apollo Club, is a poetic and intimate rather than a robust performer. Good technique, especially in smoothness of bowing and in perfect harmonics were notable in Miss Tolman's playing of Goltermann's Concerto.

Boston (Mass.) Herald.—One could almost feel oneself in the depths of the shady woods as the tones of the 'cello depicted the forest quiet and solemnity of the beautiful "Andacht" from the suite "In the Forest" by Popper.

Buffalo Courier, N. Y.—She plays with certainty, beauty of expression and sonority. She draws a rich, sympathetic tone.

New London (Conn.) Telegraph,—The 'cello solo by Miss Tolman was a gem and so exquisitely rendered that an encore was insisted upon and granted.

Charleston (S. C.) News and Courier.—Miss Tolman won the hearts of her hearers.

Hartford (Conn.) Daily Courant.—Miss Tolman rendered her solos with much finesse.

Portland (Me.) Daily Press.—Miss Tolman played with a depth and tenderness of feeling and with a delicacy of finish which showed her to be a true artist.

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Charm of Spring, Reynolds, Solo 65.
A Beautiful Dream, Streabbog, Solo 40.
Roll Call March, Streabbog, Solo 50.
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DAYTON PROMISED SYMPHONY SEASON

A. F. Thiele's Course Includes Concerts by Thomas and Cincinnati Orchestras

DAYTON, O., Oct. 5.—Of paramount interest is the forthcoming musical season here is the Third Symphony Season, arranged for by A. F. Thiele, which begins in November and which will give Dayton six splendid concerts. It will bring the Theodore Thomas Orchestra, of Chicago, and the Cincinnati Symphony Orchestra to provide the concerts, besides soloists, including Christine Miller, contralto; Mme. Marguerite Lemon, soprano; Mlle. Germaine Schnitzer, pianist; David Bispham, baritone; Emil Heerman, violin; Bruno Steindl, 'cello; Angelo Cortese, harp, and others. The opening concert will be held on the evening of November 19.

The city is growing at rapid pace and the musical progress made is a tribute to the efforts of the few persevering pioneers who have done so much work and made so much sacrifice in creating a spirit of appreciation for the best in music. A few years ago it was impossible to get out an audience for symphony music, but that time seems past. Last year's concerts were unusually successful and this year's promise to be greater than ever in the matter of attendance. The first concert will be given by the Cincinnati Symphony Orchestra with Dr. Ernst Kunwald the new conductor and Christine Miller as soloist.

Mozart Club Plans

The Mozart Club, of which Blanche Marot is president, will open its artist season early in November with a recital which brings to Dayton John Barnes Wells, the tenor, and Harriet Ware, the composer-pianist. A number of artist recitals will be given during the year. The club will have the regular number of meetings and will study the German and French music and the study will be illustrated by recital programs given by the active members of the club.

The Chaminade Club meets early in October for the coming season, and, under the direction of the new president, Nelle Davis, interesting plans will be carried out. The Chaminade Club is made up very largely of students, and they are an earnest lot of young women who accomplish much during the year. An artist recital will be given at the close of the season, and bi-weekly concerts will be given throughout the Winter months, in which the members will take part.

"Dutch Club" Concerts

The Dutch Club, under the direction of Grant Odell, will begin rehearsals early in October and will prepare for a number of musicales with one big public concert at the close of the season. It will probably have Margaret Keyes, the contralto, again as soloist, as she made a great success last year.

The Apollo Club will begin its second season of rehearsals early in October under the direction of W. L. Blumenschein, under whom it met with such public favor last season. The club will give two concerts during the year.

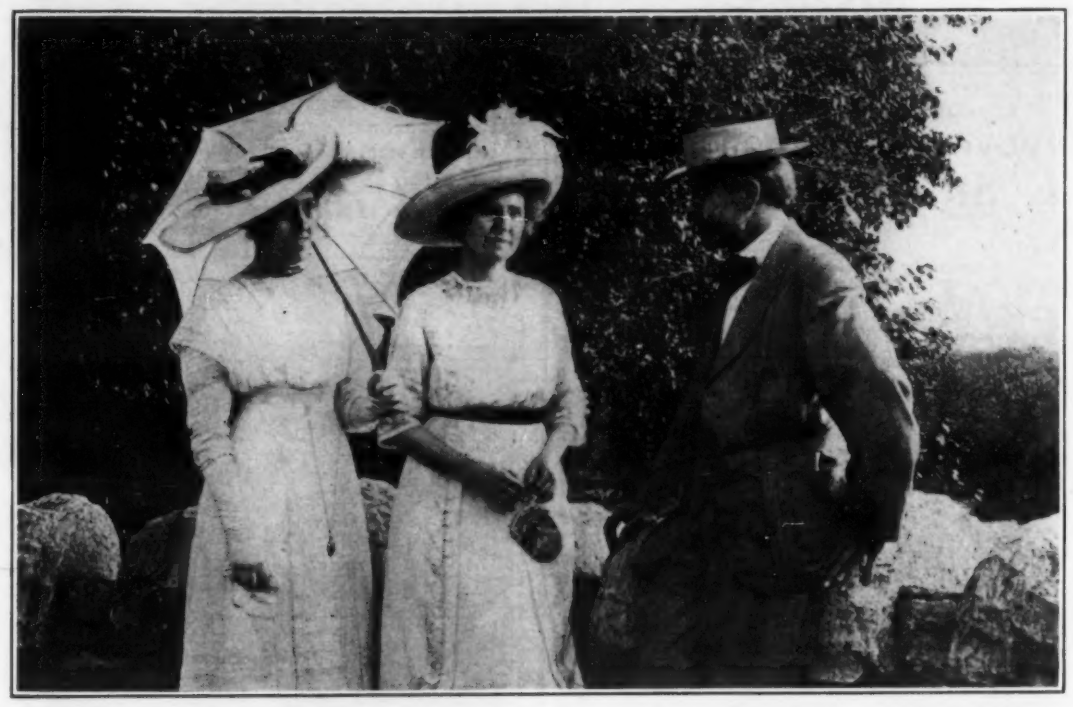
Minna Killian, a well-known local musician and teacher in the public schools, has been appointed to take charge of the music in the high schools during the absence this year of Arthur Leroy Tebbs, who has gone to Pittsburgh.

The Albert E. Fischman Orchestra began its eighth season with a rehearsal last week, and plans are made to give three concerts during the year. The orchestra is made up of amateurs and music students, and they are doing very good work under the instruction of Mr. Fischman.

Mrs. Clara O. Lyman, pianist and teacher, has taken charge of the advanced classes of the pupils of the Howe and Marot School, and the vocal department is in charge of Blanche Marot.

All of the music teachers have returned from their vacations and have reopened their studios, and the enrolment of pupils is such that an unusually big studio year is anticipated. Among these teachers are Henry A. Ditzel, in the Bimm Building; Charles Kalman Holstein, Marie Hammer, Ida Kette and J. Louis Schenk, in the Baker Building; Harry Wilson Proctor, Alfreda Links, Urban Deger, Grant Odell and Nelle Davis, in Æolian Hall; Mr. Blumenschein and Louis W. Sprague in the Arcade, and Charles Arthur Ridgeway, at No. 110 North Ludlow street.

Ellis Legler, baritone, will be heard in recital early in the season. Mary Royal has taken charge of the Tebbs Studios in the Callahan Building. SCHERZO.



Talking Over Music for Dayton, Ohio; from left to right: Nellie Davis, President Chaminade Club; Blanche Marot, President Mozart Club, and A. F. Thiele, the Local Impresario Who is Giving Dayton its Third Symphony Season. The Picture Was Taken in the Garden of the Howe and Marot School.

MASSENET'S SUCCESSOR

Saint-Saëns Now Grand Old Man of Music in France

Now that Massenet is dead Camille Saint-Saëns is the acknowledged grand old man of French musicians, writes a Paris correspondent of the New York *Sun*.

Saint-Saëns was also an infant prodigy, and before he was ten he had played in public the most difficult works of Beethoven, Handel and Mozart. His mother was his guide, his teacher and his severest critic. She taught him to have high ideals of his art, and when one day she overheard one of his young companions complain to him that success was long coming she read them both a lesson by saying: "You are working to be applauded when you are alive; you will never thus do anything that matters."

The reason that so little is known of Saint-Saëns the man is that he hates publicity, and especially does not like to talk of his private life. "Let my music speak for me," he says.

An amusing story is told of how he mystified, although quite unconsciously, a young Russian officer who had been sent by a relative—a Russian princess—to conduct him to a dinner given in his honor. The composer was waiting, and said as he arose to go: "Just give me time to get my toothbrush." This he put into a pocket of his coat and they set out. During the dinner and in the salon afterward, where Saint-Saëns played to the ravishment of his hearers, the young officer kept an eye on the musician to see what he would do with the toothbrush.

At last, when the adieus were being said, he took courage to ask: "Dear master, tell me, I beg you, what in the world you brought your toothbrush for?" Saint-Saëns laughed and said: "You see, the lock of my door needs oiling and it is very hard to turn. Last night, when I went home, I hurt my hand, so to-night I took the toothbrush to put in the ring of the key so that I could turn it easily."

News has reached Richmond, Va., from Chicago to the effect that Ray Billikopf, a talented young violinist, formerly a pupil of Annie L. Reinhardt of Richmond, has for the second time won the violin scholarship at Dr. Ziegfried's Musical College of Chicago.

ARTISTS OF FAME FOR DES MOINES

Kitty Cheatham, Alice Nielsen, Alma Gluck, Godowsky and Others to Visit Iowa

DES MOINES, Oct. 5.—The local concert season will be launched October 15, in a song recital by Herbert Witherspoon, who appears in the Des Moines Subscription Concert series, managed by George Frederick Ogden. Other artists under this management are Kitty Cheatham, Glenn Dillard Gunn, Alexander Zukowsky and the Pasmore Trio.

Dr. Bartlett announces, as his All-Star Concert Course, Alma Gluck, the Alice Nielsen Grand Opera Company, Adeline Genée and Leopold Godowsky.

The Drake University Conservatory of Music, under the direction of Holmes Cowper, will present Mme. Schumann-Heink, Mme. Sembrich and the Flonzaley Quartet.

The Philharmonic Choir, in its second season, will begin immediate rehearsals of the various choral works to be presented. In addition, the choir will endeavor to give Des Moines and the State of Iowa their greatest music festival. The Commercial Club of the city will sponsor the undertaking and this speaks much for its probable success.

The year book of the Fortnightly Musical Club contains ambitious plans. Heretofore the club has confined itself to private study with programs furnished almost exclusively by members, but this year will afford a broader field of work. There will be at least one important artist's recital, in addition to a more public presentation of several of the members' programs.

The Women's Club Chorus, under the guidance of Mrs. F. D. Harsh, president, and Holmes Cowper, director, will give two splendid programs during the year with the possible assistance of outside artists. The mid-winter concerts will be in the Japanese style, the members appearing in costume and singing excerpts from the "Mikado" and other characteristic works.

J. Browne Martin, who has been at the head of the Des Moines College departments of violin and musical theory during the last two years, has been chosen director of the music department of the Louisiana State Normal School. Frank Olin Thompson, pianist, has resigned the directorship of that department in the same college to accept a position on the faculty of the Wisconsin Conservatory in Milwaukee. These vacancies have been given over to Edith Usry and Elizabeth Leland, graduates of the Oberlin Conservatory, who are residents of this city.

In the Midwestern Conservatory of Music, newly incorporated, Charles Luey, pianist, has been added to the faculty owing to the resignation of Heinrich Pfitzner, who has located in Philadelphia. Daniel Bonus is the head of the conservatory.

Frances Wright, supervisor of music in the Des Moines Public Schools, will conduct a number of Sunday afternoon concerts by the choral organizations of the various high schools during the Winter.

G. F. O.

An opera entitled "Portia," inspired by the heroine of the "Merchant of Venice," is being composed by Otto Taubmann.

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PRESS NOTICES

Mr. Simmons, the baritone, displayed a voice of wide range and charming quality, and gave a consistent portrayal of his part and sang well.—**Brooklyn Daily Eagle.**

Mr. Simmons, who sang the baritone role, was extremely good, displaying a voice of charming quality.—**Brooklyn Standard Union.**

Great credit belongs to William Simmons, the baritone, who sang the part of "Valentine." His voice is of a most charming quality and he sings with a refinement of feeling that is a joy. The first spontaneous outburst of applause came after he sang the Aria, "Even Bravest Hearts," in the second scene of the second act. His work throughout the opera was admirable, singing with great fidelity to the spirit of the work in hand.—**Newark Star.**

William Simmons, the New York baritone, was the soloist of the evening, singing his numbers in a most dignified and charming manner.—**Princeton News.**

William Simmons, of New York, is a baritone, whose voice covers an unusually wide range. He gave first Handel's "Hear me Ye Winds and Waves," which was as classic in interpretation and rendition as in composition.—**Kingston Freeman.**

Mr. Simmons, who sang the baritone part in Bruch's Fair Ellen, has a rich baritone of wide range. He was heard to great advantage in a group of English songs which were well rendered and heartily applauded.—**Yonkers Statesman.**

Mr. Simmons' contributions were artistic in every sense. He displayed a voice of wide range and charming quality and was heard to great advantage in his opening number, a difficult Aria from Verdi's opera, "Un Ballo Maschera."—**Newburgh Daily News.**

William Simmons, a New York baritone, was the soloist, possessing a well cultivated voice of pleasing quality, executing the music in a very thorough manner.—**Paterson Morning Call.**

Mr. Simmons, the baritone, made a success of his singing and fully deserved his many encores.—**Albany Evening Journal.**

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MERIDEN MORNING RECORD, January 1, 1911. —The rôle of the Virgin was taken by Mme. Florence Mulford and to her thoroughly artistic interpretation much of the success of the little opera is due. She possesses a contralto voice which is full of color and lends itself to the expression of the different moods of a heavenly child. The lullaby to the Christ was sung with exquisite feeling, the love and anguish in the heart being wonderfully expressed in her voice. The vocal and physical picture was alike a delight and satisfaction.

BRIDGEPORT DAILY STANDARD, February 9, 1911.—Mme. Mulford has a voice full of color and the admirable expression with which she sang, her clear enunciation and entire absence of affectation won her instant recognition and praise. She has a voice of fine quality and splendid range, which was sufficiently powerful to fill the edifice. She is the possessor of a voice of exceptional schooling. She delivered her songs with beauty of tone, fine diction, and artistic interpretation.

Concert at Saratoga, N. Y., June 20, 1912.
With Damrosch Orchestra.

Mme. Florence Mulford, contralto, gave a superb rendition of the "Don Carlos" aria. In this, she had full scope for her broad and noble style and her voice was adequate for the large hall and the full orchestral accompaniment.

Elijah, Saratoga, N. Y., June 21, 1912.
With Damrosch Orchestra.

Mme. Mulford in "O Rest in the Lord" again displayed the breadth of her style and beauty of voice, and in her recitatives, and especially in the one usually omitted, the most dramatic scene between the Queen and the chorus, rose to great dramatic heights. Mme. Mulford is an oratorio singer par excellence both in style and voice.—*Arthur Judson in Musical America.*

Samson and Delilah, Baltimore, Md.

THE EVENING SUN, Baltimore, April 18, 1911. —Mme. Mulford gave an excellent interpretation of "Delilah." Her voice is of pure and ringing quality, each tone being well rounded and beautifully colored. The fineness and detail in her phrasing and nuance, the clearness of her diction, splendid delivery and impressive renditions, all manifested strong evidence of artistic skill and consummate art.

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KATHLEEN HOWARD

London Recital of Kathleen Howard

Under the Patronage of Princess Victoria of Schleswig-Holstein

London, June 7, 1912

Some Press Opinions:

DAILY TELEGRAPH—From the fact that for some three years Miss Kathleen Howard has appeared at the Court Opera, Darmstadt, one may surmise that this singer has marked out for herself an operatic career. And in some of the songs in which she was heard yesterday afternoon she displayed a dramatic instinct and style which conveyed the impression that in opera's domains her undoubted gifts should find an admirable medium. Not that she is lacking by any means in the qualities demanded of a concert-room singer. Her contralto voice struck one as exceptional both in its range and in the richness and resonance of the lower notes, and her experience has taught her to vary the color with excellent effect. Miss Howard sang in English and Italian as well as in German and French, and in the latter the purity of her diction was refreshing, while the deftness and delicacy shown in the treatment of such things as Gustave Ferrari's "Le Miroir" and Massenet's "Crépuscule" afforded unmistakable evidence that she is of those singers, none too numerous, who, with a fine volume of tone at command, can yet produce very delicate and even subtle effects.

TIMES—Miss Howard has a powerful voice of contralto tone containing beautiful notes in all parts of its large compass. With a good intonation and a firm control over dynamic effects, she is able to do what she likes with her song. It may be wondered, indeed, if she does not at times make almost more of it than the situation will bear. No doubt this mistake, in so far as it was one, arose from a sincere desire to do complete justice to the composer's intentions, and there were many more occasions where the means of expression were admirably adapted to the situation. This was the case in Chadwick's "Ballad of Trees," in Brahms' "Mainacht," and above all in van Eycken's "Judith's Siegeslied," which was both vocally and dramatically all that it should and perhaps could have been.

SUNDAY TIMES—Miss Kathleen Howard is possessed of a contralto voice of rich quality and great range, and her excellent control of it and of her dramatic temperament was shown in a well-varied program of German, French, Italian and English songs.

STANDARD—The program which Miss Howard gave had the virtue of brevity, while the selection showed an uncommon taste. Miss Howard's full, ripe contralto, combined with the variety and intelligence of her interpretation, lent distinction to her singing. Among her most striking efforts were Brahms' "Sapphische Ode," "Der Schmied," Lalo's "L'Esclave" and Massenet's "Crépuscule." The alternating character of these was emphasized with no little ability, both as regards tonal charm and æsthetic instinct. Two of Strauss' Lieder, "Breit über mein Haupt" and "Ich trage meine Minne," were the means of fully displaying the range and musical quality of the singer's voice.

MORNING POST—The qualifications with which Miss Howard has earned the appellation of "Prima Donna Contralto of the Court Opera" were revealed, as far as possible by means of a song recital, at Æolian Hall. They were shown to include a contralto voice of plentiful volume and rich quality, varied expressive faculties, and an instinct that brought these frequently into play. Though powerful, her vocal tone had the virtue of nobility which was often of great service.

WORLD—Miss Kathleen Howard is a contralto of whom we shall be glad to hear more, for she has both voice and art.

LADY'S PICTORIAL—Many people well known in society as keen music-lovers were present at the recital of Miss Kathleen Howard, who has been heard only once before in the house of Lady Edward Churchill, where she had a splendid success. Her program was most varied and she sang in English, German, French and Italian. Her voice is a contralto of great beauty, is wonderfully managed, and gave great pleasure to her audience.

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COMPOSERS A FEATURE OF COLORADO SPRINGS MUSIC

Artist Course and Concerts for People in Musical Club Schedule

COLORADO SPRINGS, COL., Oct. 5.—Unless all signs fail this is going to be the biggest musical season that Colorado Springs has ever known. The moving spirit is the Colorado Springs Musical Club, an organization of about 300 members. The club will bring to the Springs this Winter Mme. Marcella Sembrich, Mischa Elman, Alma Gluck and Alwin Schroeder, Louis Persinger, who was born here, and Yolanda Mérö. In addition to these concerts the regular club meetings will introduce ten programs, each one of which would be a credit to the concert stage. Included on the programs are orchestral and choral numbers, numbers for the voice, for stringed instruments and the organ.

Willet R. Willis is again the club president, and it is largely due to his enterprise that the club is in such excellent condition, both as to talent and to finance. He has plans for Sunday afternoon concerts by the splendid club orchestra, which will be given at a nominal price, not more than ten cents, and in some central place, where all people who care to hear the music will be welcomed. If his plans carry, an education in good music will be at the door of every lover of music, simply for the taking. The other officers of the club for the year 1912-1913 are Mrs. Clarence Clark Hamlin, vice-president; Mrs. Daniel Thatcher, second vice-president; Frances S. Rouse, recording secretary; Mrs. Clement C. Dickey, corresponding secretary; Josephine Comstock, treasurer, and Nelson Brett, librarian.

The next largest musical organization is the American Music Society, which has had Frederic Ayres for its president ever since its organization until this year, when he resigned because he has planned a hard Winter of work in composition. He is now the honorary president, and Mrs. Frederick A. Faust, a musician of intelligence and discernment, has succeeded him as president, the other officers being Mrs. H. Howard Brown, vice-president; Mrs. Harry Hunter Seldomridge, recording secretary; Mrs. John Speed Tucker, recording secretary; and Nelle Martin, treasurer. The club is limited in number of members to those who can be accommodated in the average drawing-room, as the meetings are held at the homes of the members.



Willet R. Willis, President of the Musical Club, and Mrs. Frederick A. Faust, President of the Colorado Springs Center, American Music Society. The Snapshot of Mrs. Faust Was Taken in the Rathaus Park, Vienna

A most interesting musician in Colorado Springs is the composer, Frederic Ayres. In the field of composition he is the central figure. Recently Mr. Ayres finished the manuscript of a trio for violin, 'cello and piano. Several opportunities have been given his friends to hear it, and each time they have insisted upon having portions of it repeated again and again. The composer is soon to take up a sonata for violin and piano, the first movement of which has had several private hearings. He has also an orchestral tone poem well under way.

Composer of Patriotic Songs

Mrs. Maude McFerran Price, composer of the song, "Colorado," which will undoubtedly be adopted in the near future as the State song, is another interesting figure in the musical life of the town. She wrote both the words and music to "Colorado," and the music is characteristic of the Indian origin of the State. Mrs. Price competed for the prize when the music for the prize poem "The Empire State" was made the subject of a contest during the American Land and Irrigation Exposition in 1911. Though she did not win the prize, she was one of three receiving honorable mention with Arthur Farwell. Mrs. Price is at work now on a patriotic song which she will call "America." She will soon complete a Grand Valse de Concert which will be played on the local composer's program of the Musical Club. In addition to the composers already mentioned, Prof. Albert C. Pearson, who has done some fine work, is a resident of the Springs, and Nellie Cahn is another composer of promise.

Among the talented violinists are Mrs. Marie Briscoe, Mrs. George M. Howe, Mrs. Daniel Thatcher, Josephine Trott, Edwin Dietrich, Louis Persinger's first instructor, Marion O. Barnes and Wilhelm Fink. The pianists of talent include Mrs. Maude Sanders Faust, Charlotte James, Mrs. J. Dawson Hawkins, Edward Danforth Hale and Albert C. Pearson.

Among the singers are Mrs. Edward E. Taliaferro, George Hemus, Lyulph Stanley, Mrs. Marion Logan, Mrs. Harry Hunter Seldomridge, Josephine Comstock, Mrs. John Speed Tucker, Anna Briggs, Mrs. Clarence Clark Hamlin, H. Howard Brown, Jennie Pinckney and Eleanor Thomas. Alexander Pirie, A. R. C. O. of London, is a comparatively recent acquisition as an organist.

Persinger in Home City

The Springs residents are looking forward with keen interest to Louis Persinger's appearance in his home city as a violin virtuoso. Mrs. W. Kennon Jewett, who assisted him in launching his career as a virtuoso, will delay her annual trip to California until after his appearance on November 25.

The School of Music of Colorado College, under the direction of Edward Danforth Hale, is maintaining a high standard. The corps of teachers includes genuine artists in their various lines, prominent among these being Mrs. George M. Howe, who has charge of the violin classes.

L. H. A.

As the German Looks Upon Opera

[H. T. Parker in Boston Transcript]

Now a German audience in an opera house is not ignorant of remarkable voices and artistic singing and is not indifferent to them. When it can hear such voices and such singing, it hears them gladly and pays round prices for its pleasure. It discriminates equally among the singers of its own stage. Many a German listener has no illusion about some of the voices and some of the "methods" he is hearing. Arching our eyebrows, we in America talk with superior discrimination of the vices and shortcomings of German singing. A considerable part of the operatic public in Germany also regards them as such and discriminates in favor of the singers that shun them. The German public does not lack intelligence on this score any more than it does as to other attributes of opera. But, being intelligent, it no more expects the excellent company at a given opera house to consist largely of impeccable and vastly reputed singers of the first rank than we in America expect the excellent company that is bringing us a play to consist largely of the most accomplished and the best reputed players. We rejoice if it contains one or two such. So does the German when his opera house is similarly fortunate. From the rest of the theatrical company we expect a mingling of virtue and shortcoming. The German applies a like standard to his opera company. Therein and on every side is the essential difference between opera in Germany and opera in America. The German sees his opera house from the point of view with which the American regards his theaters. The German applies to his opera house the standards that we apply to our theaters only. Our operatic point of view and our operatic standards are like no others in the world. The German, following those theatrical standards, pays the "theater prices" of America for his opera. For ours, according to our unique standards, we pay prices as singularly our own.

Miss Patterson Arranging Courses for Studio Residents

Elizabeth Kelso Patterson, the soprano and vocal teacher, will again conduct her vocal classes at her New York residence-studio this season. In addition to her regular vocal lessons she will arrange lessons for students wishing to study piano, violin, theory, composition and languages with the best private teachers in New York. For children from six years of age classes will be conducted by the Misses Fletcher, sisters of Mrs. Fletcher Copp, the inventor of the Fletcher Copp Music Method for Children. Several young women students will again live at the Patterson home.

New Jersey Violinist Back from Tour Abroad

NEWARK, N. J., Oct. 5.—Ethel Cecilia Smith, of Newark, N. J., daughter of Wenham Smith, the well-known organist and composer, has returned from a two months' trip through England and Scotland. Miss Smith gave a number of violin recitals in the larger cities and during her leisure moments added to her répertoire for the coming season. C. W. W.

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"Robert Armbruster, a young lad with a veteran's composure, plays with a great deal of technical skill and earned the universal cordial endorsement he received for his sincere and workmanlike performance."—*Philadelphia Ledger.*

"Master Armbruster, a boy of fifteen, played the Concerto in G Minor, by Saint-Saëns. He has mastered all the intricate technicalities of the work, and even gave evidence of a maturity of art in the sympathetic way in which he executed some of the brilliant passages."—*Philadelphia Press.*

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At a Matinee Club concert, "The Slave's Dream" was beautifully rendered, with Edna Harwood Baugher, a soprano of notably pure, sweet voice and artistic ability, as soloist.—*Evening Bulletin,* Philadelphia.

Edna Harwood Baugher, widely known as a soprano soloist, gave a song recital, assisted by Nicholas Douty, which was enjoyed by a select audience. The gifted soprano has been frequently heard by large audiences in this and neighboring cities and each time gives greater pleasure by her magnificent voice and pleasing personality.—*Evening Times,* Philadelphia.

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COLUMBUS TO HAVE AN ORCHESTRAL FEAST

Five Organizations to Appear—Concerts by Many Noted Artists

COLUMBUS, O., Oct. 5.—From present indications the season of 1912-13 will be the most interesting this city has ever experienced. The missionary work done by the Columbus Symphony Association has already borne fruit and this season we are to hear five of the big orchestral bodies of the country, namely, the New York Philharmonic Society, the New York Symphony, the Philadelphia Orchestra, the Cincinnati Symphony, in two concerts, and the Minneapolis Symphony Orchestra.

The season proper will open on October 10 with a recital by Mme. Johanna Gadski, with Edwin Schneider as accompanist. This recital, as well as all the important concerts, will take place in Memorial Hall, which has a seating capacity of 3,500.

November 9 brings the United States Marine Band; on November 28 Alma Gluck appears in a recital; December 9 is the date for the Philadelphia Symphony Orchestra, Leopold Stokowski conductor, with Florence Hinkle as soloist. On January 9 Mme. Schumann-Heink comes for a recital, and the New York Symphony Orchestra, Walter Damrosch, conductor, is to be heard on January 20. The New York Philharmonic Society, Josef Stransky conductor, will be an event for February. The Cincinnati Symphony Orchestra, Dr. Ernest Kunwald, will be heard in two concerts during the early months of 1913.

The Woman's Music Club will present a series of seven artists' concerts and six matinée recitals given by members of the club and guest soloists from various musical clubs. This list of concerts follows:

October 11, Chicago Grand Opera Company, "Secret of Suzanne," with Zeppilli, Costa and Daddi. October 22, "Nature Music," guest artist, Vera Barstow, violinist, Tuesday Musical Club, Pittsburg. November 12, Rudolph Ganz, Swiss pianist, and Henri La Bonté, tenor. November 26, "Ante-Bellum Music," (costume concert), guest artist, Mrs. Marian Heinly Page, pianist, Matinée Musical Club, Indianapolis. December 10, Gaston Dethier, French organist, and Melville Clarke, harpist. December 17, Mrs. Grace Hamilton Morrey, piano recital. January 14, "Opera," guest artist, Florence Biechele, contralto, Music Study Club, of Canton, O. January 28, Eugen Ysaye, eminent Belgian violinist; Mrs. Armor W. Sharp, soprano; Hazel Swann, accompanist. February 11, miscellaneous compositions, guest artist, Mrs. R. M. Wanamaker, lyric soprano, Tuesday Musical Club, Akron, O. February 14, Minneapolis Symphony Orchestra, Emil Oberhoffer. February 25, Leopold Godowsky, distinguished pianist, and Namara Toye, soprano. March 11, "Lenten Music," guest artist, Grace Johnson, soprano, Ladies' Music Club, Ann Arbor, Mich. March 25, "Folk Songs," (costume concert). April 8, Alice Nielsen, soprano, Boston Opera Company, and Irene Scharrer, pianist.

The National Association of Organists

At the business session of the recent convention held at Ocean Grove, with Vice-President Mark Andrews in the chair, the following officers were elected, viz.:

President, Dr. J. Christopher Marks; vice-presidents: first, Clarence Eddy; second, Homer N. Bartlett; secretary, Walter N. Waters, 311 West 94th street, New York City; treasurer, Chester H. Beebe, 272A Halsey street, Brooklyn; executive committee, Frederick Schlieder, chairman, Arthur Foote, J. Warren Andrews, Will C. Macfarlane, Edmund Jaques, Charles S. Yerbury, Dr. Tali Esen Morgan, Dr. Wm. C. Carl, Dr. Wm. A. Wolf, Rafael Navarro, Chas. T. Ives, Dr. S. N. Penfield, Mrs. Bruce S. Keator, Clarence Reynolds, Mark Andrews and the State presidents.

Dan Beddoe Renews Training with Mr. and Mrs. H. Howard Brown

Dan Beddoe, the noted Welsh tenor, has returned from a successful foreign concert tour and has been working with his former teachers, Mr. and Mrs. H. Howard Brown, in their studio, at 814 Carnegie Hall, New York, to prepare for his appearance at the Toronto Festival.

Darmstadt will be the next German city to hear Debussy's "Pelléas et Mélisande."

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"O HAUNTING MEMORY"

A song that will linger in the heart of the singer and the auditor, and one that is destined to meet with the same popular favor that the well-known songs "I Love You Truly" and "A Perfect Day" have met with. Poem by Mrs. E. C. Pierce.

"A LITTLE PINK ROSE"

Another charming lullaby song. Poem by Mrs. Bond.

Very great concern has been given by Mrs. Bond to the musical value of these publications, and the publishers have added unusual title pages which make worthy coverings for songs of this well-known composer.

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EDNA GUNNAR PETERSON

PIANIST

Press Comment on her appearance at a regular concert of the

Theodore Thomas Orchestra of Chicago

Edna Gunnar Peterson, a daughter once removed of Chicago, was the soloist with the Theodore Thomas Orchestra yesterday afternoon. She has a simple, unaffected and ingratiating manner on the stage, and her natural attractiveness is reflected in her interpretations. Her performance is entirely clean cut and accurate, and she evokes a tone of refined lyric quality.—*Edward C. Moore, in the Chicago Evening Journal.*

At its last concert the Theodore Thomas Orchestra presented a brilliant young Chicago pianist, Edna Gunnar Peterson, who as soloist, impressed as gifted and accomplished beyond the ordinary. She played her part of the Ganz Concert-Stuck so lucidly and brilliantly that she was recalled many times.—*Musical America.*

The twelfth and final concert of the Thomas Orchestra took place yesterday. The soloist of the occasion was Edna Gunnar Peterson, a young pianist. She has a technic that is clear and ample. Her rhythmic precision is commendable and her tone carries well. She had success with the Ganz Concert-Stuck which must have been gratifying, and as an encore she played one of the Liszt Petrarca sonnets.—*Adolph Brune, in the Chicago Inter-Ocean.*

The performer, Edna Gunnar Peterson, is clearly a pianist of talent. She has possessed herself of a fluent and abundant technic; her touch is attractive and her tone is clear and round. —*Felix Borowski, in The Chicago Record-Herald.*

With the St. Paul Symphony Orchestra

The main point of interest on the program was the Concert-Stuck composed and directed by Rudolph Ganz and played by Miss Edna Gunnar Peterson. The pianist was working fortissimo most of the time and showed physical stamina and endurance as well as good sense, perfect time, smooth scale work, a soft trill and a general all-around musicianship that stamps her as an artist of merit.—*St. Paul News.*

Although very young and somewhat frail looking, Miss Peterson played with striking force and authority and has acquired a tremendous amount of technical dexterity. After all, the quality that stamps her unmistakably the artist is the deep musical intention and the unfailing taste of her interpretations.—*St. Paul Press.*

Other Recent Press Notices

She is one of the few young artists who seems fully prepared to meet the demands of the Berlin concert platform.—*Berlin Continental Times.*

Frl. Peterson has a clear, sure and well-sounding technic, and her playing has character and esprit.—*Draber, Signale.*

The young woman has complete mastery of her instrument; she possesses a powerful tone, which is not hard in forte passages; and a clean, fluent technic, and plays, which is the chief thing, musically.—*Volks-Zeitung.*

Edna Gunnar Peterson introduced herself most favorably at her debut in the Beethoven Hall; she undoubtedly stands above the average young woman who plays the piano, and it is equally certain that she is one of the most sympathetic personalities among the musical recruits, because the moment she touches the keyboard her heart and soul is in her playing. This artist identifies herself with her music—so may a good fate await her.—*Paetow-Tagliche Rundschau.*



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BERLIN CRITICISMS

Berlin Borsen Zeitung—"The pianiste distinguished herself by the precision and purity of her playing as well as by her energetic rhythm. The trio surely have admirable mastery over their instruments."

Vossische Zeitung—"In their ensemble playing one heard clear and delightful tone pictures."

Die Post—"So sure of themselves in ensemble were they that they entirely dispensed with their notes. The great B-major trio of Brahms was given throughout with clearness, full comprehension of the master's meaning, and beautiful tonality."

Birmingham (Ala.) News—"The most soul-satisfying music that has been heard in Birmingham since Damrosch was there, was given by the Pasmore Trio at the Jefferson Theatre, Sunday afternoon, to a thoroughly appreciative audience. * * * Their power to reach and hold their audience is something more than unusual; it is nothing short of marvelous."

Felix Borowski, in Chicago Record-Herald—"Their ensemble is excellent indeed, not only in the mere playing of the notes at the same time, but in the more subtle unity that results from one central thought dominating the whole."

"The Pasmores stand alone in the perfection of their ensemble work."

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"MUSIC CAPITAL OF THE UPLAND WEST"

A Distinction to Which Salt Lake City Lays Claim—New Choral Organizations in the Field—Philharmonic Orchestra Facing a Brighter Future

SALT LAKE CITY, Oct. 3.—This city's musical activities have developed so greatly of late that Salt Lake now claims the title of the musical center of the Upland West. New choral organizations have come into the field with interesting plans for this season, and the list of visiting artists includes the names of great singers, pianists and violinists.

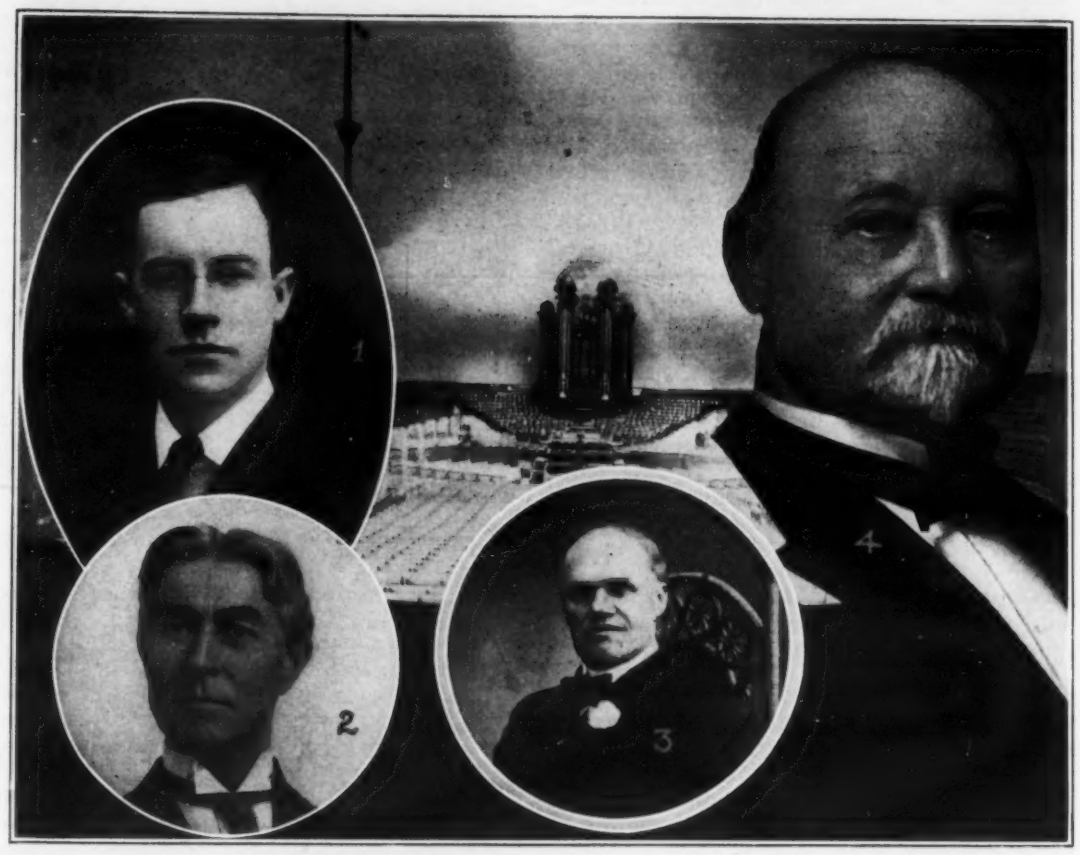
Chief among the choral organizations is the Mormon Tabernacle Choir, comprising an average membership of 400 voices, under the able directorship of Prof. Evan Stephens, through whose unceasing efforts the choir has received international recognition. Three concerts are planned for this season, with the view of raising funds to enable the choir to sing at the Panama Exposition in 1915. The first concert will be devoted to "Songs of Fifty Years Ago," rearranged and given in old-time costumes. The program of the second concert will be given over entirely to selections of Professor Stephen's own composition, together with representative works of American composers. The last of the series will comprise numbers from a few of the favorite operas of Wagner and Verdi.

Two other choral organizations have ambitious plans for the season, one being the University Choral Society, with a membership of 200 voices. Under the direction of Prof. Squire Coop they are planning to render two or three oratorios, supported by local soloists. The Salt Lake Opera Company deserves special mention. It is a permanent organization and includes many of the leading local artists. Every year operatic productions are put on at the Salt Lake Theater under the management of John D. Pyper. They are considering for their first production of the season Sullivan's opera, "The Pirates of Penzance."

The Orpheus Club, under the direction of Prof. Anton Pedersen Freber, has resumed its rehearsals in preparation for its public recitals. The Orpheus is a standard permanent club, and as a successor of the old Apollo, organized by H. S. Krouse, it has for nearly a quarter of a century maintained a high order of singing. The club is a male chorus and numbers about forty voices.

Woman's Choral Club

The musical section of the Ladies' Musical Club has taken up a new departure in its work, having organized a choral club among its members, under the direction of Mrs. W. A. Wetzell. Practically all the singers in the section are members of the new club, which has already held its preliminary meetings and perfected its organization. The Choral Club will devote most of its time to the study of American composers.



No. 1—Edward P. Kimball, Acting Organist, Mormon Tabernacle. No. 2 (Circle)—William A. Wetzell, Director of Music in Salt Lake Public Schools. No. 3—Evan Stephens, Director of the Tabernacle Choir. No. 4—Anton Pedersen Freber, Conductor Salt Lake Philharmonic Orchestra. Background—Interior View of Salt Lake Tabernacle, Where Most of the Year's Big Concerts Are Given.

Salt Lake has been most unfortunate in her orchestra. Up to the last year the city had what was known as the Salt Lake Symphony, organized in the year 1891. Owing to non-support, the orchestra was forced to discontinue its work. Then the leading musicians got together and organized what is known as the Philharmonic Orchestra. They chose as conductor Prof. Anton Pedersen Freber, whose excellent musicianship and rank as a leading conductor of the city have given him the earnest support of the orchestra. The Philharmonic numbers only forty men, but all are artists, chosen from the best that the community affords. Professor Freber is enthusiastic over the future and says the members are doing excellent work. They will make their first public appearance the latter part of November in a program that will include Beethoven's Seventh Symphony and the "Tannhäuser" Overture.

Of special interest are the free organ recitals given daily on the Great Tabernacle Organ, with Prof. John J. McClellan as presiding organist. Through his brilliant and artistic efforts on this magnificent instrument he has won for himself a foremost place among American organists. On October 20 he will leave for a six months' stay in Europe, during which time Edward P. Kimball will be acting tabernacle organist. Tracy Y. Cannon, assistant organist, will alternate with Mr. Kimball in the recital work. Some mention should be made of the Tabernacle Auditorium, which is one of the largest of its kind in the world. Its acoustic properties are so marvelously perfect that a whisper or even the dropping of a pin can be heard distinctly.

Teachers and Composers

A visit to the studios of the teachers reveals a most optimistic feeling in all. Salt Lake has a splendid force of musicians. In the ranks of the voice teachers are many prominent names, such as John T. Hand, Alfred Best, Hugh W. Dougall, Emma Ramsey Morris and others of ability, all with large classes. Nor are we deficient in composers of talent and ability. Prof. John J. McClellan, organist and pianist, is best known for his famous "National Ode to Irrigation," which has received recognition at a number of Irrigation Exhibitions. Tracy Y. Cannon has written a number of songs, some of which rank foremost among American *lieder*. Prof. Evan Stephens has written much choral music of merit. Several excellent compositions have been credited to Prof. Anton Pedersen Freber, conductor of the Philharmonic Symphony. Edward P. Kimball and C. F. Stayner have also given Utah splendid compositions.

Through the earnest efforts of Prof. William A. Wetzell, supervisor of music in the public schools, musical instruction in the schools has been placed on a thoroughly scientific basis. As outlined by Professor Wetzell the function of music in the public schools is to develop musical intelligence. First, it should provide the children with correct musical conceptions, implying a love for and appreciation of the best in music. Second, it should conserve and develop the child voice. Third, it should teach the reading of music at sight. This coming season Prof. Wetzell has plans of organizing a chorus of 1,000 voices and giving a modern oratorio or cantata. Every school has its orchestra, and some have formed various musical clubs.

The Utah Conservatory of Music has a splendid year planned. The school will be deprived of the assistance of Prof. John J. McClellan, dean of the conservatory, during his stay in Europe, and Prof. Thomas Giles will take his place in the piano department until he returns. The conservatory has an enrollment of 1200 pupils. Under the direction of Prof. Williard E. Wiehe a course in ensemble playing will be offered. Prof. Alfred Best, director of the vocal department, has plans of putting on one or two operas during the season. Semi-annual concerts are conducted by the conservatory, the next one to be held on October 5.

No forecast of the events of a musical season would be complete without calling attention to Utah's eminent singer, Emma Lucy Gates. Miss Gates has met with distinguished success abroad. She sang one year at the Royal Opera House, Berlin, and at the present time is under a three-year contract to sing at Cassel, the Summer home of the Kaiser.

The Bassett Lyceum Bureau, of this city, a new organization, headed by W. S. Bassett, baritone, is completing a list of interesting attractions for the season. From professional Eastern talent the bureau has secured Mischa Elman, the violinist; Godowski, pianist; Myrtle Elvin, pianist, who has appeared a number of times before the Salt Lake public; artists from the Chicago Grand Opera Company, with a good possibility of Victor Herbert and his orchestra.

The Graham Music Bureau, under the local management of Frederick C. Graham, has been instrumental in procuring for the coming season Riccardo Martin, tenor; Ysaye, violinist; Alfred Bergen, baritone, and the Leon Marx Trio. Z. A. S.

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PERMANENT OPERA AND A NEW OPERA HOUSE FOR SAN FRANCISCO

The New Tivoli to Be Completed Early Next Year and Dedicated by the Chicago Company—Symphony Orchestra Strengthened for Its Second Season—Every Branch of Music Admirably Represented in the California City—Music in Berkeley and Oakland

SAN FRANCISCO, Oct. 1.—Concert managers have been engaged for weeks past in arranging for the coming of a remarkable list of celebrities; the Symphony Orchestra has decided to increase its number of concerts and promises exceptional programs and soloists from among the best artists; a permanent opera company is instituted; the programs of string quartets, music clubs and choral societies will surpass those of last season in variety and excellence, and the resident artists are planning greater activity in recital work. San Francisco is also to see a magnificent opera house completed the early part of next year—an epochal feature of what looks like an epoch-making season.

A notable event in the progress of music of San Francisco was the formation about four years ago of the Musical Association, a body of public-spirited citizens of wealth, who proceeded to organize and maintain a symphony orchestra. The first season of the San Francisco Orchestra was notable for the success of the concerts, and brilliant success is promised this second season if the plans made by the board of governors, Manager Frank Healy and Conductor Henry Hadley are realized. Twenty-two members constitute the board of governors, and the officers of the association are W. B. Bourn, president; Richard M. Tobin, vice-president; John Rothschild, secretary; John D. McKee, treasurer; A. C. Kains, chairman finance committee. Mr. Healy is an energetic manager, whose broad experience in the managerial field throughout the country makes him of inestimable value to the Musical Association.

Mr. Hadley, engaged for three more years, will begin rehearsals this month on his return from his vacation in the wilds of British Columbia. The opening symphony concert is set for Friday afternoon, October 25, at the Cort Theater, when there will be heard Beethoven's "Leonore" Symphony, Dvorak's "The New World" and Rimsky-Korsakoff's "Spanish Caprice." The following Sunday afternoon Beatrice Priest Fine, the California soprano, who has achieved pronounced success in the East, has been engaged as soloist. She will sing the "Air de Louise," Charpentier.

A feature of the orchestra's new season is the securing of Adolph Rosenbecker, of Chicago, for concertmaster. Arthur Hadley, of the Boston Symphony, brother of Henry Hadley, will be the principal 'cellist, and Ralph Wetmore, principal of the second violins. B. Emilio Puyans will be first flutist, G. Lombardi, English horn, and Adolph Bertram, oboe. These are all new members of the orchestra. Gottfried Galston will be one of the first visiting artists to appear with the orchestra as soloist.

Through the management of Will L. Greenbaum San Francisco's musical public is privileged to hear nearly all the famous artists. Among the pianists to appear this season under his management will be Rudolph Gans, Joseph Lhévinne, Yolanda Mérö, Leopold Godowsky and Arthur Friedheim. The violinists will include Ysaye, Mischa Elman, Maud Powell and Efrem Zimbalist. The singers are Riccardo Martin, Mme. Gadski, Alice Nielsen and company of six from the Boston Opera House, Mme. Sembrich, Julia Culp, Clara Butt and Kennerly Rumford, Corinne Rider-Kelsey and Claude Cunningham. Mr. Greenbaum will also bring Adeline Genée, the dancer, and her company, and the United States Marine Band of Washington, D. C.

Season of Much Opera

The inauguration of the permanent Pacific Coast Grand Opera Company, organized by the veteran Italian impresario, Mario Lambardi, whose operatic ventures have extended throughout Central and North America, is a matter of deep import, not only by reason of the assurance of an annual first-class opera season for San Francisco, but from the fact that local talent will be recognized by engagements for operatic productions. The four weeks' season which opened at the Cort on September 22 has included local artists in orchestra and chorus.

Tarquinia Tarquini, whose success at Covent Garden last season was noteworthy, heads a superb array of artists. The singers were engaged by Ettore Patrizi, the local Italian editor and general manager of the company, during his trip abroad this Summer.

The operas this season will include the best known standard works besides two novelties, "Salomé," by Strauss, and "Conchita," Zandonai. Gaetano Bavagnoli is the leading conductor and musical director.

San Francisco's new Tivoli Opera House, now in the course of construction on the original site, will be completed in time for a brilliant season of grand opera by the Chicago company, Andreas Dippel, manager. March 12 will mark the opening of the Tivoli, and the Dippel organization will give sixteen performances.

William H. Leahy, the opera house manager, is overseeing the building of his new theater, which is to be as magnificent a structure as any great musical center could desire.

Chamber Music Prospects

The success of the Beel Quartet last season, its first, was nothing short of phenomenal, and the programs prepared by Sigmund Beel, first violin, and his associates, Emilio Meriz, second violin, Nathan Firestone, viola, and Wenceslao Villalpando violoncello, for the oncoming season will be something out of the ordinary. Under the Greenbaum management the quartet's series of six concerts will take place at the Colonial Ballroom, St. Francis Hotel, the first in October. A remarkable list of works will be heard: the Debussy quartet in its entirety, quartet of Brahms in C Minor; Dohnanyi, D Flat; Beethoven, F Major; Smetana, E Minor; Schumann, F Major; Schubert, A Minor; Mozart, C Major; Beethoven, op. 18, F Major and D Major; Bagatelles of Dvorak for two violins, 'cello and harmonium, a new work to local concert-goers; Schumann Quintet with Mrs. Oscar Mansfeldt at the piano; Octets of Mendelssohn and Svendsen. The Beel players will give a series of recitals under the auspices of the Piano Club of Berkeley, and are planning a tour of the Coast later in the season.

The season of four concerts by the Minetti String Quartet begins in November. For twenty-one seasons this excellent quartet has been a feature of San Francisco's musical life. Its members are Giulio Minetti, first violin; Hans Koenig, second violin; Julius Haug, viola, and Arthur Weiss, 'cello. Among its selections for the season's concerts the principal quartets are from Glazounow, Sokolow, Bolzoni, Taneiew, Debussy and César Franck.

The Pasmore Trio, Suzanne, Mary and

[Continued on next page]



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PERMANENT OPERA AND A NEW OPERA HOUSE FOR SAN FRANCISCO

[Continued from page 94]

Dorothy Pasmore, will begin its third transcontinental tour under the management of Harry Culbertson by a concert early in October at Scottish Rite Hall. Sofia Rottanzi, a brilliant soprano, will be the assisting soloist. The Trio will tour the Coast until the middle of November, when it will appear in the music centers throughout the East and South.

A worthy organization is the new "Gustav Mahler Ensemble," which makes its first public appearance in concert on October 29 at the St. Francis Colonial Ballroom. A series is planned of piano quartets, quintets and trios as well as one string quartet at each concert. The members are Ada Clement, piano; Theodore Yohmer-Borghesi, C. Schmidt and Paul Friedhofer. The "Mahler Ensemble" will play the Brahms C Minor Trio before the Pacific Musical Society the early part of the season. At its October concert it will give the Hungarian Piano Quartet, op. 25, in G Minor, by Brahms.

Work of the Choral Societies

The Loring Club, now in its thirty-sixth year, has arranged for four concerts to be given at Scottish Rite Hall in October, December, March and May. Wallace A. Sabin continues to hold the directorship. Works of musical importance will be rendered for the first time in San Francisco.

At its first concert "The Song of the Camp" will be sung, a prize work by Dr. H. J. Stewart, the local composer. The composition will be given its first full performance with orchestra, and is to be conducted by the composer. This concert will also include a hearing of six ancient folksongs of the Netherlands, Horatio Parker's setting of Ella Higginson's poem, "The Lamp in the West," for men's voices *a capella*, and setting of Arthur Detmer's ode, "Bright Sun Thou in Gladness Arisest on High," for chorus, baritone solo and orchestra.

As a principal feature of the second concert there will be performed in its entirety Wallace Sabin's "St. Patrick at Tara," for chorus, tenor, baritone, bass and orchestra. This work, the incidental music to Henry Morse Stephen's Bohemian Grove play, was heard two years ago with the Damrosch Orchestra and the Loring Club. Frederick Maurer is the pianist for the club.

Mr. Sabin is the dean of the Northern California Chapter of the American Guild of Organists and Dr. H. J. Stewart is the sub-dean. The inaugural public service was given last May at the First Congregational Church in Oakland, and public services will take place during the new season, in which the participants will be the best-known organists of San Francisco and trans-bay cities.

The Cecilia Choral Club, of 100 mixed voices, of San Francisco and Oakland, in the seventh season of its activity, has for its director Percy A. R. Dow, the founder of the club. In the selection of programs for the season the usual high standard will be maintained. The following works will be sung: "Comala," Gade; "Cross of Fire," Max Bruch; "Eve," Massenet; "Death of Minnehaha," Coleridge-Taylor, and "In Praise of Music," Henry Hadley.

The San Francisco Choral, conducted by Paul Steindorff, with 160 mixed voices in its membership, has in preparation for its first concert, on October 31, the "Golden Legend," by Arthur Sullivan. It will be given with orchestra and the following soloists: Ella R. Atkinson, soprano; Mrs. Carroll Nicholson, contralto; Harry Williams, tenor, and Lowell Redfield, bass.

The Treble Clef Club, also directed by Paul Steindorff, is a chorus of forty women's voices. Its first program will include miscellaneous numbers and the Cantata "The Song of the Norns," by Heinrich Hofmann.

The San Francisco Musical Club, one of the oldest of the city, will hold its bimonthly meetings at the St. Francis Hotel. The club has a piano section under the leadership of Beatrice Clifford; ensemble work is conducted by Mary Pasmore, and



(1) Mario Lambardi, Director Pacific Coast Opera Company; (2) Henry Hadley, Conductor San Francisco Symphony Orchestra; (3) Frank W. Healy, Manager of the Orchestra.

harmony classes are conducted by Wallace Sabin, who also directs the choral section. Mrs. Albert Phelan is the newly-elected president.

The season opened with a September program, followed by a Jinks in October in which a two-act Chinese opera with orchestra was performed. The club will devote mornings to Liszt, Chopin, women composers, Henry Hadley, Brahms-Moor, oratorio, local composers, opera, Schumann, French composers, Oriental and Indian music, American composers and Wagner.

A Hadley Program

The Hadley compositions will consist of piano, violin, two groups of songs which Mr. Hadley will accompany on the piano, and his choral, "The Nightingale and the Rose," with orchestra of fifteen from the symphony players, conducted by the composer.

The Pacific Musical Society, having a membership of more than 600, also opened its season in September. Its programs, twice a month, will be participated in by the most talented local musicians. A feature worthy of the highest mention is the chamber music which the club offers. The society, whose president is Mrs. David Hirschler, has opened splendid new headquarters in the Kohler and Chase Building.

There exist this season four active clubs of advanced pianists and singers who will be heard in recital series. The Mansfeldt Club, of eighteen young women pianists, will increase its number of public concerts from four to six. The members are pupils of Hugo Mansfeldt, the club's director. Hazel H. Hess is its president.

Three concerts will be offered by the Beringer Musical Club, advanced pupils of Professor and Mme. Joseph Beringer, of the Beringer Conservatory of Music. Piano and vocal music will be included in its performances.

Under the direction of Georg Kruger, a resident pianist of note, the Kruger Club holds monthly meetings at which illustrated lectures on musical works are a feature. Concerts will take place every three months. Audry Beer presides as president of this club, which was organized during the Summer.

A club lately formed is the Genss Club of pianists and singers. Hermann Genss, at present in Germany, is to return about the end of October to assume its direction.

Prominent musicians meet at the monthly dinners of the Musicians' Club, John Haraden Pratt, president, for purely fraternal reasons. It entertains occasionally musical celebrities at these dinners, and frequently short performances are offered at its meetings or dinners. In October Frank P. Moss, pianist, will play Brahms's Twenty-five Variations and Fugue on a Handel theme.

The two amateur orchestras will participate, as usual, in the season's activities. The William Zech Orchestra, of fifty-five players, gives a program early in the season which will include Wagnerian numbers and a suite by Massenet. The Minetti Orchestra, conducted by Giulio Minetti, plans several public hearings.

The Teachers' Association

The San Francisco Music Teachers' Association, a branch of the Music Teachers' Association of California, was recently organized, and John C. Manning, the pianist, was seleeted as president. This San Francisco branch will prepare musical programs from time to time. Music sections of the leading women's clubs will accomplish some important things this Winter. The California Club's Choral section, of thirty women's voices directed by Paul Steindorff, will give at its concert in November chorals by Henry Hadley and Ethelbert Nevin.

To the development of the distinctive art form of music drama created by the Bohemian Club of San Francisco in its annual music drama at Bohemia Grove, in the heart of a redwood forest, another chapter was added by the production in August of the work of Henry Hadley and Joseph D. Redding, "The Atonement of Pan." David Bispham again won distinction in a Grove play by his creation of the rôle of *Pan*. A superb original music drama is promised for next year. Herman Perlêt will write the incidental music to a drama by Rufus Steele.

Mr. Perlêt's C Minor Quintet is soon to be performed in Berlin, where one of San Francisco's best pianists, Arthur Fickenscher, will perform the piano part.

The music schools all anticipate highly successful seasons. There are the California Conservatory, Arrilaga College and Wanrell School of Singing. Frank Terramorse, a pupil of the latter school, will sing tenor rôles with the Pacific Coast Opera Company this season. The department of music of the Hamlin School has for its dean William J. McCoy, the composer.

Local Recitalists

Many local musicians purpose activity in concert work this season. Mrs. Lillian Birmingham and her daughter, Alma Birmingham, her accompanist, will give recitals in various cities of California, Mrs. Birmingham singing the "Yosemite Legends," Stewart, in Indian costume. Ada Clement's first recital, at the St. Francis, takes place on October 29. Clara Freuler, the soprano, recently returned from Europe and New York, includes in the season's plans joint recitals with Karl Grienauer, the 'cellist. Ashley Pettis, a pianist of unusual ability, will make his first appearance of the season before the Pacific Musical Society.

Conrad Fuhrer's successful violin recital in September will be followed by other appearances through the season. Mrs. M. E. Blanchard, the contralto, will have, besides her Mills College programs, unique monthly recitals, including illustrated lectures on the history of song. Olive Reed Cushman will sing in recital and club functions on both sides of the bay. Several singers emanating from the studio of Mackenzie Gordon, San Francisco's distinguished tenor, are engaged this season in opera and concert work, both locally and in New York.

Helen Colburn Heath will concertize in the interior of the State this Winter. Louis H. Eaton will conduct his sight singing classes, which met with such success last season. Hother Wismer's violin recital will be a feature of the November calendar. It is planned to give a new work of Edward Faber Schneider this season. He has recently completed a symphony which will be performed by the San Francisco Orchestra. John W. Metcalf, of Oakland, is another composer whose songs will be heard on many programs through the season. Warren D. Allen, pianist, will give a joint concert with Herbert Riley, a 'cellist from Portland, Ore., in Berkeley next month.

Music in Berkeley

San Francisco's neighboring cities, known as the "trans-bay" cities, have many flourishing organizations. Music is a leading factor in one of California's great educational centers—Berkeley, the seat of the University of California, which has a chair of music occupied by John Lewis Seeger. Professor Seeger is beginning his first term as instructor. The music department of the Summer school is usually led by an eminent educator from the East or abroad, Thomas Surette, of Oxford, being the principal lecturer last Summer.

The college has its chorus and orchestra, directed by Paul Steindorff, the "Choragus" of the University. He will conduct a symphony concert at which will be given Schubert's "Unfinished" Symphony and "Mirella" Overture of Gounod and a work by Massenet. A two days' festival in May is planned for these organizations.

The musical and dramatic committee of the university, whose chairman is William Dallas Armes, has charge of many performances held at the Greek Theater, the unique open-air theater which holds 8,000 persons. It has arranged among its numerous plans for two concerts in October by the United States Marine Band of Washington, D. C.

The Half-Hour of Music, of which it has charge, held every Sunday afternoon nine months out of the year, has an average attendance of several thousand people. The committee will offer a series that will surpass those of previous terms—one band concert, an orchestral concert by the Zach Orchestra of San Francisco, three choral concerts, besides the usual piano, violin and vocal recitals.

The Berkeley Musical Association of 1,000 members brings before a great audience several visiting artists each season. Last Winter it brought Amato, Bauer, Zimbalist, the Flonzaleys, Mme. Longari and Elsa Ruegger, and at its five concerts this season there will be an equally strong list.

The Berkeley Oratorio Society, a mixed

[Continued on page 97]

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AMERICAN BARITONE WITH INTERNATIONAL REPUTATION

Will Tour America During the Season 1913-14

On his American tour last year Mr. Clark won remarkable success wherever he appeared. This season he will sing in England, Scotland, Spain and Portugal. A singer with perfect vocal technique and tremendous authority in everything he does, Mr. Clark is today one of the greatest living singers on the recital platform. He will be in the United States next season.

Mr. Clark revealed himself an artist of distinction and of enviable qualities, one whose message is of importance and which is delivered with refinement, force and significance.—*New York Mail, March 18, 1911.*

Mr. Clark has a virile power of interpretation and a voice which obeys his every behest.—*Daily Eagle, N. Y., March 18, 1911.*

He colors tone with great skill, he sings with delicate and exquisitely planned nuance and he enunciates clearly. Above all his singing is vitalized by imagination and musical sensibility and showed himself to be a master of the style in which Debussy writes.—*New York Sun, March 18, 1911.*

His diction in the three languages in which he presented songs vesterday was admirable.—*N. Y. Mail, March 31, 1911.*

Whether the song was the terrible "Erlkonig" by Schubert or the most delicate old air, Mr. Clark's presentation proved him a versatile and gifted singer of unusual taste and ability.—*N. Y. American, March 31, 1911.*

Mr. Clark has an excellent and well schooled voice, he is a master of tone color and his diction and interpretative abilities are of the highest order. He is an artist in the full sense of the term.—*N. Y. World, March 31, 1911.*

Mr. Clark uses his voice with rare intelligence and skill as a medium for the true interpretation of what he sings. He succeeds with often singular felicity in giving the essential character, the innate significance, of compositions widely different in feeling.—*Times, N. Y., March 31, 1911.*

His program was remarkable for the variety and emotional range of the songs, for the fact that he got through more work in an hour and a half than many singers would accomplish in two hours, and because at the end the singer seemed as fresh as he was at the beginning and quite ready to go on singing extra songs as long as his hearers wanted them.

Mr. Clark rejoices in the ownership of a baritone voice flexible to dramatic expression and well handled as to modulations of color. He is to be congratulated on his pure French accent and his clear enunciation.—*N. Y. Morning Telegraph, March 20, 1911.*

His intelligence and insight are a delight.—*Evening Post, N. Y., March 24, 1911.*

Mr. Clark uses his voice with skill, variety of nuance, amazingly subtle expression of sentiment and superb diction.—*Daily Times, N. Y., March 20, 1911.*

The intensity of his dramatic perception and his extraordinary power of expression made the whole recital a most vivid musical experience.—*The Times, London, Nov. 24.*



Photo. by Matzene

It was good to hear Mr. Clark again and he sang with rare dramatic verve and perception.—*The Referee, London, Nov. 26.*

One would like to say much about the magnificent singing of Mr. Charles Clark, the American baritone, of Hans Sach's Monologue "Wahn! Wahn!" and "Abend Stern" and the "Wotan's Abschied" from "Die Walküre," but it is needless to say to the initiated that such moments were the true joy of the concert.—*Saturday Review, London, Dec. 3.*

Mr. Clark sang "Wahn! Wahn!" from Die Meistersinger with dramatic force and understanding.—*The Queen, London, Dec. 30.*

Mr. Charles W. Clark, the distinguished baritone, gave of his best with that sincerity of purpose that makes him so great an artist, his supremely beautiful rendering of the Monologue "Wahn! Wahn!" from Die Meistersinger and of "Wotan's Farewell," being beyond all praise.—*Dulinch Post, London, Dec. 23.*

Mr. Clark is one of the world's greatest interpreters of "lieder."—*Minneapolis Morning Tribune, Jan. 10, 1912.*

His work is of a most finished character. He feels every work he sings and his musical appreciation is of a most intelligent and artistic nature.—*Peoria Herald Manuscript, Jan. 13.*

Mr. Clark is a finished performer. His ease and mastery in singing, his clear enunciation, his delicate tonal shading won the admiration of his audience, while the beauty of his voice together with his intelligent and artistic interpretation of a wide range of songs won their enthusiasm.—*Peoria Journal, Jan. 13, 1912.*

Mr. Clark brought home to his hearers the force of each emotion, the strength of each climax, regardless of the language the song was sung in.—*Cedar Rapids Times, Jan. 27, 1912.*

He sinks his own personality absolutely in the song. You are conscious of the idea he has to convey, not of him.—*Omaha Sunday Bulletin, March 7, 1912.*

Mr. Clark strengthened his claim to the title of one of the greatest interpreters of the day in that he has, besides an admirable voice, perfect tone production and perfect balance between the emotional and the intellectual.—*Omaha World-Herald, March 13, 1912.*

Charles W. Clark was a veritable tower of strength. He has a splendid voice, he sings at once with power and refinement, and his enunciation is a pleasure to the ear.—*Chicago Daily Journal, April 19, 1912.*

Mr. Clark carried off the solo honors of the evening by reason of the admirable qualities of diction and the many interpretative refinements wherewith he reinforced his splendid vocalism.—*Chicago Tribune, June 2, 1912.*

Mr. Clark—a sterling artist—brought beautiful singing and musical intelligence to his reading of the music allotted to the philosopher.—*Chicago Record-Herald, June 3.*

IN AMERICA SEASON 1913-14

CHARLES W. CLARK

Permanent Address: **12 RUE LEONARDO DE VINCI, PARIS**

LOS ANGELES MAY ESTABLISH MUNICIPAL MUSIC AUDITORIUM

One of Several Projects That Have Quickened Interest in Forthcoming Season—Manager Behymer's Attractions from the East—Symphony Orchestra Plans

LOS ANGELES, CAL., Oct. 1.—It is hard to write of any phase of life in Los Angeles without reference to the surprising material growth of the city. When a large city is doubling its population in five years and its financial transactions in one or two years the effect of this expansion on non-material things is difficult to calculate.

In this turmoil of building and expanding all forms of business life, the artistic does not meet with the same proportion of development. One must first build a city before one can have a musical city; and Los Angeles is in the process of building. In July it stood third in the United States in this respect, excelled only by New York and Chicago. Seventy thousand added population a year is the cause of all this activity.

It looks as if this expansion is to be infinitely continued. The Panama canal is expected to double it. When, then, is Los Angeles going to have time to sit down and indulge in the introspective artistic rumination that makes a city musical?

Los Angeles is young. As an American city it practically is only thirty years old. Prior to that time it was a frontier town, with a large preponderance of Mexican and Spanish residents. In the last decade it has done wonders. The census man tells of a gain of 21 per cent a year in population. An immense amount of musical enterprise has been developed, but not an amount in proportion. It is too busy growing. But look out for its report a decade hence.

New musical schemes are "a-bornin'," the most important of which is that for a municipal music hall and auditorium. The Los Angeles Investment Company has offered to finance this $600,000 land purchase for the city, to be reimbursed without profit in five years. Bonds or notes will be offered investors at 4½ or 5 per cent. If the plan is put through Los Angeles will have a magnificent convention and concert hall owned by the city, in the course of five or six years.

The local Music Teachers' Association has asked the city for ten per cent. of the income from the sale of water coming through its celebrated 225-mile aqueduct, the money to be applied to the furtherance of civic esthetics. But the success of this water project is still in the balance and legislators are not prone to deduct money from public utilities to develop the esthetic. Also, there is a scheme proposed to have the State appropriate money for a State orchestra, to supersede those in Los Angeles and San Francisco. We do not lack for schemes.

This Summer the State Music Teachers' Association held its annual meeting in Los Angeles, with the result of an increased interest among local teachers and the public. San Francisco had a large representation, though many of the prominent musicians of that city were more prominent by their absence. The local association, with Fred G. Ellis at its head and A. D. Hunter, secretary and treasurer, numbers about 275 members. Programs are given twice a month during the season.

Interest Centers in Orchestra

Naturally, the symphony orchestra is ranged as the leading local musical feature. Under Harley Hamilton's bâton and L. E. Behymer's business management this orchestra has given uninterrupted series of concerts for fifteen years. It numbers fifty-five players and each year shows improvement. It is backed by an organization largely of women, who shoulder the deficit. What is needed is a general guarantee or foundation fund, and it could be raised in Los Angeles if the spirit of civic pride and liberality were stronger.

The concert programs for the sixteenth season show a conservative spirit, with a reasonable dash of the modern. The large modern works could be presented if there was a financial backing commensurate with the worth of the organization.

The officers of the association are Mrs. W. G. Kerchhoff, president; Victoria Witmer, vice-president; Mrs. Walter Raymond, secretary, and James Slauson, treasurer. Waldo F. Chase ably edits the program books, in the absence of Frank Patterson in Europe.

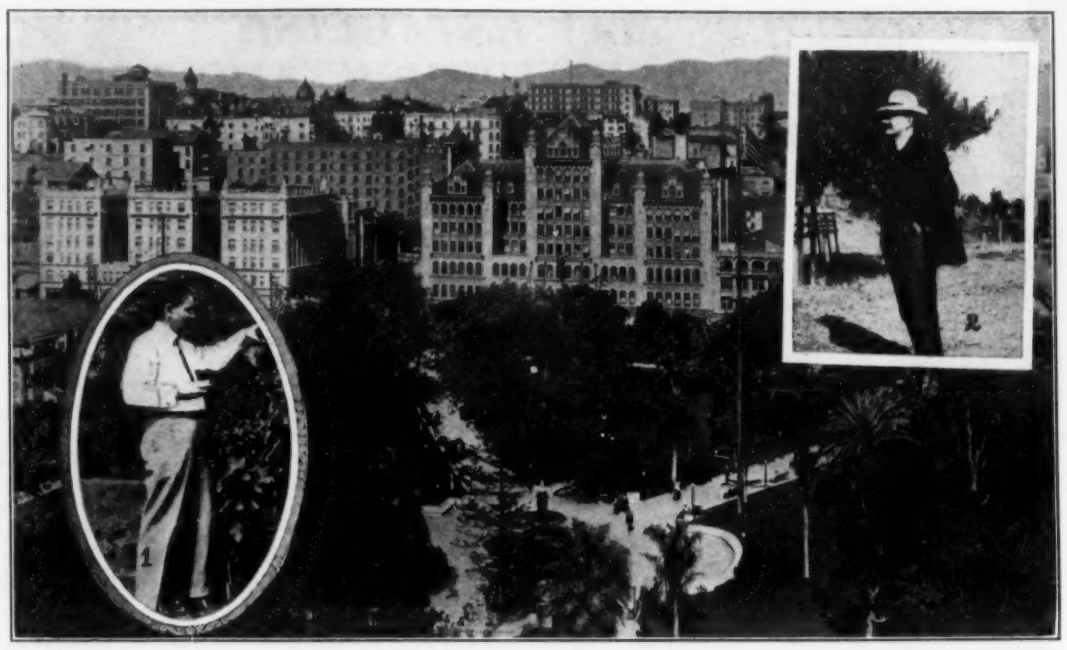
Second in instrumental consideration is the Woman's Orchestra, under the same conductor. Mr. Hamilton organized this band of players about fifteen years ago and with all its mutations is still its conductor. It numbers fifty players and offers a high grade of music, going into the lighter symphonic field. The "new" Beethoven symphony is promised for this season. This organization has been of great value in the local instrumental atmosphere.

Among the attractions offered by Mr. Behymer for the coming season the Victor Herbert Orchestra is promised. Also, the Marine Band probably will appear at the Auditorium.

Of instrumental organizations there are several. Of these, the Brahms Quintet takes first place because of its persistence and high-class programs. It is composed of Messrs. Seiling, Tandler, Kopp, Simonsen and Grünn, the latter being the leading spirit. Through the musical energy of Mr. Grünn and the liberality of Mr. Blanchard, regular public rehearsals and concerts were given last season at Blanchard Hall. Mr. Seiling is the latest addition to the quintet. He is an ensemble player of experience, discretion and large tone.

Arnold Krauss has reorganized his string quartet for this season and in a few weeks it will begin its series of recitals. The personnel is Arnold Krauss, Jules Koopman, Julius Bierlich and Ludwik Opid.

Occasionally the Saint-Saëns Quintet, composed of Messrs. E. H. Clark, W. A. Clark, Carl Angelloty, Mrs. Menasco and W. E. Strobridge, is heard, as is also the woman's trio, including Miss Crail, Miss Davids and Mrs. Menasco.



The Central Square of Los Angeles—The Auditorium in the Center; Site of Municipal Auditorium on Hill to Left. No. 1, Harley Hamilton, Conductor of the Los Angeles Symphony Orchestra; No. 2, Henry Schoenfeld, Director and Composer





Below, Frank H. Colby, Organist and Composer; Above, Gertrude Ross, Pianist, Both of Los Angeles

Local Organists Active

The local chapter of the Organists' Guild has been quite active the last season and promises the continuance of its recitals this season. In its recent concerts the following organists have been heard: Messrs. Alexander, Conant, Hallett, Smith, Demorest, Pease, Colby, Douglas, Wilde, Hastings, Richards, Butler and Miss Jenkins and others. By its free recitals the guild is creating a demand for a higher class of music in the churches. Its officers are W. F. Skeele, dean; M. F. Mason, Vernon Howell, Ray Hastings, Sibley Pease, Rev. C. T. Murphy, Percy Hallet and Ernest Douglas, the latter having been prominent in the organization of the guild.

Los Angeles is strong in musical club life. Although the well-known Gamut Club is no longer exclusively a musicians' club, the most of its activities are along that line. It offers occasional concerts to its members and friends, denominated "Ladies' Nights." The last of these was September 4, when a program of decided musical value was heard at the club auditorium.

The president is F. H. Blanchard, and he, with his board of directors, is untiring in furthering the interests of the club, which now numbers about 400 professional and business men, about one-tenth of whom are musicians, with many more amateur musicians in its ranks. The monthly dinners of the club, at which leading artists often are entertained, are occasions which the guests set down as red-letter days in their travels.

The Dominant Club was formed after the Gamut had paved the way, but the women music teachers are more true to their ideals and bar non-professional musicians and men from their list. Consequently, I never have partaken in their festivities, which are reported by the members as enjoyable.

The Dominant Club occasionally extends its glad hand to visiting women musicians. The officers are Mrs. L. J. Selby, president; Mrs. E. G. Voight, vice-president; Misses Pike and Christin, secretaries; Bertha Wilbur, treasurer, with the following on leading committees: Mmes. Chick, Shank, Hamilton, Brannon, Ross, Tiffany and Peycke.

J. B. Poulan's Choruses

J. B. Poulan has his hands full of choruses, conducting the Ellis, the Lyric and the Temple Choir. The Ellis Club has been under this name for about twenty years, with an occasional hiatus in its activity. It consists of eighty male singers, carefully chosen, with the "Young Turk" element gradually in the ascendancy. The Ellis Club has begun its season's rehearsals with energy and will offer its usual fine series of programs to its associate members and friends. No tickets are sold the general public.

Among the numbers in rehearsal for the first concert are MacDowell's "Crusaders," Schubert's "Omnipotence," Wagner's "Grail" music and H. J. Stewart's "Song of the Camp," the Pittsburgh Chorus prize song. The newly elected officers of the Ellis Club are: James Slauson, president; Herbert D. Alfonso, secretary; Louis Zinnamon, treasurer; F. A. Walton, Hancock Banning, and W. Jarvis Barlow, vice-presidents; H. D. Perry, librarian.

Though considerably younger than the Ellis, the Orpheus Club, under Joseph P. Dupuy, has made rapid growth in the past few years. Its membership is fifty young men, which number it is hoped to enlarge to 100 as the proper material offers. The concerts given by the Orpheus this season will have a portion of the house open to public purchase of seats, the rest being occupied by subscribers. The president of the club is A. G. Bartlett, a wealthy and retired music dealer. This club vies with the Ellis Club for popularity.

The Lyric Club of 100 women gives as pretty concerts as any in Los Angeles. Arthur Foote has ranked this club with the best of its kind in America—and he ought to know. Its officers at this writing are Jessica Lawrence, president; Mrs. J. R. Mathews, vice-president; Mrs. J. R. Moyse,

[Continued on next page]

PERMANENT OPERA AND A NEW OPERA HOUSE FOR SAN FRANCISCO

[Continued from page 95]

chorus of 160 members, has for its director Paul Steindorff. At Harmon Gymnasium on October 26 there will be a performance of Haydn's "Four Seasons," with orchestra of fifty. The soloists are to be Beatrice Priest Fine, soprano; Howard Pratt, tenor, and Charles Robinson, bass.

The Piano Club has a splendid active membership which gives programs at its handsome new clubhouse. Alexander Heinemann sang for the club in September.

A movement that concerns the musical education of school children by making possible the hearing of high class artists through the sale of season tickets to the children at a nominal fee, is the Young People's Concerts. Its director, William E. Chamberlain, has arranged for six concerts this season. The first artist to sing for the children was David Bispham, in August.

Three Oakland Choruses

Oakland has three active choruses. The Orpheus Club, in its twentieth season, is a male chorus of eighty, and has had for its director for twelve years Edward D. Crandall. Mr. Crandall also directs the Eurydice Club of forty women's voices. Each of these choruses gives three concerts a year. The Eurydice will sing Mrs. H. H. A. Beach's "The Sea Fairies" at its November concert.

D. P. Hughes is the director of the Hughes Club, a woman's chorus.

At its concert the end of November the Wednesday Morning Club, of fifty women's voices, conducted by Paul Steindorff, will sing Gilchrist's new cantata, "Knight of Toggenberg."

The newly formed California Institute of Musical Art, with Alexander Stewart as director, will follow its opening faculty recital and reception of September by numerous concerts through the season. Mr. Stewart conducts an amateur orchestra of fifty, known as the Stewart Orchestral Society. Recitals, musicales and lectures will be given as usual by the Oakland Conservatory of Music, whose director is Adolph Gregory.

In Various Cities

In Alameda, the California Trio, Elizabeth Westgate, piano, Arthur Garcia, violin, and Hawley Hickman, 'cello, has resumed rehearsals for a series of six chamber music concerts, when there will be heard trios of Schumann, Mozart, Boellmann, Beethoven and Mendelssohn.

The San Rafael Choral Society, in the city of that name, has for its leader Herman Perlêt. The chorus contemplates giving an operatic performance later in the season.

The Peninsula Musical Association, centered at Palo Alto, the seat of the Leland Stanford University, is organized along the lines of the Berkeley Association, and at least five of the visiting celebrities will perform for its members this Winter.

The Sacramento Club at Sacramento has several concerts every season by celebrated artists.

RITA SLATER.

LOS ANGELES MAY ESTABLISH MUNICIPAL MUSIC AUDITORIUM

[Continued from page 97]

secretary; Mrs. Henry P. Flint, treasurer; Mmes. Jamison, Sloan and Thayer, directors.

J. B. Poulin has been the director of the club ever since its organization. On the occasion of its concerts the auditorium is filled. Its programs always are well made and delightfully sung.

Thomas Taylor Drill's "Handel and Haydn" society of about 200 voices made a good name for itself at its Summer festival at the auditorium in August. It gave a week of concerts, using choruses of a popular nature. The leader will work toward a higher grade of music and a larger membership this year. The Los Angeles Choral Society, under Ernest Douglas, has presented a number of concerts largely of a sacred nature at St. Paul's Cathedral.

Outside of these Los Angeles has no large mixed chorus devoting itself to the higher class of choral music. There is an immense opportunity for the Ellis and Lyric Clubs to combine occasionally, but the individual pride is too great. Being under the same conductor, two mixed chorus programs a year could be given by these 200 voices with great effect, as they are select and experienced singers already well drilled.

The Germania Männergesangverein, under Henry Schoenefeld, always is sure of a hearty welcome when it sings in public in its hearty German style. It took part in the song fest at Venice, Cal., September 21 and 22, given by the Southern Pacific Sängerbund.

Of music schools Los Angeles has no lack. While there is no dominating institution there are several which have excellent faculties of which they offer proof in frequent pupils' recitals. Among them is the U. S. C. College of Music, deaned by W. F. Skeele; the L. A. Musical College, headed by Messrs. Speecer, Girard, Carlson and Wylie; the L. A. Conservatory, by Jaroslaw de Zielinski, and the schools named after their proprietors, Thos. H. Fillmore and H. von Stein. The Egan dramatic school also has a musical section and announces at the head of its piano department Brahm van den Bergh, pianist with Calvé last season.

At least two seasons of opera are announced for the opening season. The Lambardi Company, fresh from rejuvenation in Italy, begins at the Auditorium this month in Italian and French répertoire, with "Salomé" also promised. And the Chicago Grand Opera Company has been secured by Impresario L. E. Behymer for a series of operas in March. For the latter even Mr. Behymer raised a guarantee fund of $60,000 just prior to his leaving for Europe this Summer. On his trip Mr. Behymer was much sought after and fêted by European artists.

The Chicago company promises Tetrazzini, Garden, Hamlin, Dufranne and the rest of the stars. A performance of "Natoma" is promised on the scene of its plot at Santa Barbara, in an open-air pavilion, near the Old Mission. If this occurs it will be one of the most interesting operatic events in American operatic history.

Manager Behymer has long had the idea of "opera at $1.00" and when he tested it in Italian opera at the Auditorium it filled the house and made a shaky season a success. A good company, even if not a large one, playing the whole Coast, could do well at that figure.

Manager Behymer's Attractions

When one comes to the list of artist concerts promised for the new season one must, perforce, consult the plans of Mr. Behymer, as it is to him that the Southwest owes its opportunities to hear the world artists. Each year he extends his program and now one can hear as much foreign music in Los Angeles as in any city in the country, barring the four largest.

Mr. Behymer's artists this season include Ysaye and Elman, Gadski, Schumann-Heink, Martin, Sembrich and Nielsen; Godowsky, Lhévinne and Mérö; Rappold, Maud Powell, Putnam Griswold, Mrs. Zeisler, Heinemann and Mr. and Mrs. Clarence Eddy also are possibilities.

Mr. Behymer's activities are extending to such limits that he has opened an office in San Francisco to handle his increasing business of purveying music to the West. He supplies artists to a territory lying west of Denver and from Portland, Ore., to Mexico City. Panama and Honolulu will soon be within his grasp.

No big concert in Los Angeles is a success without his control, and his success in management of the western section of the tours of Paderewski, Schumann-Heink, Kubelik, Calvé and other artists, to say nothing of the Metropolitan opera engagements, has been pronounced and called from the artists valuable tributes.

There are two buildings in Los Angeles that are particularly favored by music teachers—the Blanchard building and the Majestic. When Fred Blanchard took the management of the former, twelve years ago, it was considered a wild venture. But the building has been doubled, has two beautiful recital halls and he has a waiting list of teachers who desire quarters in this hive of musical activity. The Majestic Theater building houses the L. A. Musical College and many teachers, as the Blanchard building does the U. S. C. College of Music, recently moved from the college campus by the growth of the university.

Los Angeles has no dearth of composers. Frederick Stevenson and Henry Schoenefeld each has national fame in his own field. Mr. Stevenson writes especially for church choir and solo; Mr. Schoenefeld, largely for orchestra, chorus and piano. Then there are Morton F. Mason, Frank H. Colby, Edw. Sehegott, Chas. E. Pemberton, Homer Grünn, Waldo F. Chase, Vernon Spencer, Mrs. Abbie Norton Jamison, Fannie Dillon, Freda Peyeke, Gertrude Ross and a score of others whose works find acceptance with publishers. Rudolf Friml devotes the most of his attention to piano composition and his works are taken on sight by Eastern publishers. His list of published works is a long one and he now plans to put on an opera in New York this season.

Under the supervision of Mrs. Gertrude Parsons, Miss Blythe and Miss Groves, the young people in the various high schools are obtaining an insight as to music rarely offered in public schools. The concerts of the schools in June demonstrated unusual drill and several choruses were sung by from 200 to 500 singers, as well as I ever heard them sung by adult choruses. The work done by these and other teachers of music in our schools is a feature of which the city is proud.

Hundreds of teachers are rolling up their musical sleeves for work this Fall. They are so many and those of large ability are so numerous that it would be impossible to name all in this space. There is a continual influx of new talent from the East. Each newcomer thinks he is about the first to discover Los Angeles and expects pupils to flock his way. Soon he halts between climate here and pupils in the East; sometimes one wins, sometimes the other. But a word of warning is not out of place; Los Angeles has more music teachers, good ones, than any other place in the country except Boston. That's the reason we get an occasional Boston teacher.

W. F. G.

KANSAS CITY'S PATRONAGE OF CONCERTS GROWING STEADILY

Four Important Series Announced for This Season in Addition to Local Symphony Orchestra Performances—Only a Few Years Since Concert Giving Meant Sure Loss—New Management for the Orchestra with Carl Busch Again Conductor

KANSAS CITY, MO., Sept. 30.—It is interesting to note how the patronage of concerts has increased in Kansas City in the last few years. Several seasons ago it was difficult for a local manager to bring an artist here without financial loss, but last season there were three concert series which were well patronized, and this season there will be four, besides the symphony concerts.

The Kansas City Symphony Orchestra will be under different management hereafter. The women of the Kansas City Musical Club, after successfully launching the orchestra and demonstrating the need of such an organization, have transferred it to the care of a board of directors composed of prominent business men, with two members of the Musical Club. Carl Busch will again be the conductor and will begin rehearsals immediately upon his arrival from Europe October 1. There will be seven concerts, each with a prominent soloist. At the first, on November 4, the soloist will be Elizabeth Parkina, soprano, a Kansas City girl who was very successful in opera in Europe.

Myrtle Irene Mitchell, who has been so successful with her concerts the last three seasons, will have two distinct series of seven concerts each, the first embracing famous artists who are making their initial appearance here, and the second one those who are established favorites. The opening concert was to have been given by Geraldine Farrar, whose concert tour was canceled, and up to the present no one has been engaged to take her place. The other artists and dates are: Alma Gluck, November 22; Eugene Ysaye, January 3; Adeline Genée, January 31; Leopold Godowsky, February 14; Georg Henschel, March 14; and Riccardo Martin, May 9.

In the second series are Mme. Schumann-Heink, November 8; Alice Nielsen and her grand opera company, December 6; Rudolph Ganz, January 17; Kitty Cheatham, February 28; John McCormack, March 28; Mischa Elman, April 11; and Marcella Sembrich, April 25.

Fritchy Series of Seven Concerts

W. A. Fritchy has announced a series of seven splendid concerts which will be given on Tuesday afternoons, in the Shubert Theater. Mr. Fritchy's remarkable success with his London Symphony Orchestra concert last Spring made him very well known here. The opening attraction will be of especial interest, as it is opera by members of the Chicago Grand Opera Company, presenting Wolf-Ferrari's "Secret of Suzanne," on October 29. The other concerts will be given by Arthur Hartmann, violinist; Johanna Gadski, Lhévinne, Anna Shaw Faulkner and Marx Oberndorfer, in an opera recital of "Pelléas et Mélisande"; David and Clara Manners in a piano and violin recital, and Olive Fremstad. Mr. Fritchy makes a special rate to students which is very generous.

The Schubert Club will present three artists in evening concerts at the Grand Avenue Temple—Mme. Rappold, soprano; Louis Persinger, violinist, and Max Pauer, pianist. The Schubert Club, which has thirty members and is under the direction of Charles Tinzle, will be heard at two of these concerts.

Musical Club's New Departure

The Kansas City Musical Club has been made departmental. It is divided into piano, vocal and violin departments. There will be separate meeting days for each department, with an assembly day once a month. Mrs. Charles M. Bush is president of the club. The chairmen of the three departments are: Piano, Cora Alden; voice, Mrs. Leslie Baird, and violin, Vera La Quay.

Felice Lyne, the Kansas City soprano, who in London, at Hammerstein's opera house, made herself famous in a night, will be heard in a concert in Convention Hall on the evening of October 7, with Orville Harrold, tenor, and M. Boguslawski, pianist. This will be her only concert in America.

MAUDE RUSSELL MACDONALD.

To Succeed Arthur Conradi

BALTIMORE, Oct. 5.—Frank P. Kaspar has been appointed head of the violin department of the European Conservatory of Music to succeed Arthur Conradi, who will spend this season in Berlin. Mr. Kaspar is a pupil of Anton Kaspar, of Washington and Franz C. Bornschein of Baltimore.

W. J. R.

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NASHVILLE'S HOPE IN ITS SCHOOLS

Hardly a Music Center at Present, the City Is Providing for the Future in the Training of Its Children—Its Teachers and Clubs Alert and Progressive—Activities of the Local Composers

NASHVILLE, TENN., Oct. 7.—There are not so many grand opera and other large musical features planned for Nashville this Winter as during the season of 1911-12. However, local managers are hard at work, and in the matter of progress the capital city of Tennessee promises to cut a few capers before the season is over. Nashville at best has never enjoyed the reputation of being a musical center, but every once in a while she evinces symptoms which lead her more hopeful sons and daughters to have faith in her ultimate arrival at the goal. In spite of the fact that fewer large attractions are booked, there are certain signs this year which lead even those least optimistic to wonder if Nashville isn't waking up to her responsibilities at last.

To begin with, there are the schools. As is generally well known, Nashville is filled up, overflowing, as it were with schools, and, without an exception, both the public and private schools are emphasizing the need for musical training. The reason Nashville is not more musical is because her citizens are not musical. Now the city proposes to redeem itself by educating its future citizens.

One of the large girls' colleges, Ward Seminary, has added a special children's department, and every effort will be made to interest the little people in the study of piano, violin or whatever instrument their parents wish them to study. This seminary is enlarging its plant by the addition of ten handsome new buildings now in process of construction, and one of the handsomest of these is to be the Conservatory of Music. When completed, in September, 1913, this conservatory building will be one of the most modern in every detail to be found in the entire country.

The enrollment of piano students this year is the largest in the history of the school, and Emil Winkler, director of the Conservatory, has his hands full at this time. A new teacher who has been added to the faculty this year is Charles L. Neth, pupil of Frank King Clark and other established teachers. Mr. Neth, who has a lyric tenor voice of exceptional quality, will make the choral class work his specialty, and some good oratorio performances are promised this Winter. Elizabeth Rindsfoos, another new member of the faculty, comes recommended by such teachers as Teresa Carreño and Heinrich Barth, having been an assistant of the former for three years.

Belmont College Recital Series

Belmont College, in line with other progressive institutions, is planning through her alumnæ to bring some of the foremost artists to her student body. So far definite arrangements have been made for a joint recital by Mr. and Mrs. Clarence Eddy, the Cadman Song Company and Mme. Olitzka. Few changes have been made in the music faculty, the important one being the engagement of G. Aldo Randegger as director of music. This year the choral class will be trained by F. Arthur Henkel.

Mr. Henkel, who is generally recognized as one of the leading organists of the city, will begin his series of organ recitals at Christ Church October 13. These recitals, given under the auspices of the Nashville Art Association, are attended by ever-increasing crowds, which is another hopeful sign of the musical awakening in Nashville.

A new $300,000 high school has just been completed, the building containing every facility known to modern school methods of equipment. Under the direction of Prof. J. E. Bailey and Milton Cook the musical department of the school will be started upon a broader and more scientific basis than ever before in the history of the public schools of the city.



Above: Alvin S. Wiggers, a Prominent Nashville Composer. Below: Mrs. E. L. Ashford, Composer of Much Successful Sacred Music. Center: Mrs. Will Conrad Hoffman, Leading Spirit in Nashville's MacDowell Club

Buford, Boscobel and Radnor, all well-known girls' colleges, have added new members to their faculties in their music departments.

While there will be comparatively few operas of importance heard in Nashville this Winter, W. A. Sheetz, manager of the Vendome Theater, says Nashville theatergoers will have a number of good things to look forward to in the musical line. The Aborn Grand Opera Company and the "Bohemian Girl" have been booked, and three or four other opera companies are being negotiated with.

Keen Competition Among Teachers

There is a noticeable amount of activity among the music teachers of the city this Fall. Perhaps the large amount of competition makes it necessary, for at no one time in many years has Nashville boasted so many teachers whose standard for both themselves and their pupils is so exceptionally high.

In the deaths of Mrs. Lulie Randle and Mrs. Mary Webber Farrar, which occurred several months ago, Nashville lost two of her foremost music teachers.

The MacDowell Club, the leading musical club of Nashville, has grown, since its organization seven years ago, from a club of fourteen to 300 members. It was organized by Mrs. Aline Blonder, who remains honorary president of the organization. Mrs. M. M. Gardner proved a very capable president last year, and has been re-elected for the coming year. The treasurer, Mrs. Will Conrad Hoffman has served in this office since the organization of the club, putting it on a practical financial basis. She is at present acting president during Mrs. Gardner's absence abroad.

A choral meeting, under the direction of Arthur Henkel, is the first meeting scheduled for the season. Another is the "Persian Garden," arranged for by Mrs. Frances Bent and Mrs. Graham Hall. The third will be an artist's recital by the harpist, Angelo Cortese. Later Mrs. Hoffman is arranging for a Tennyson evening, when "Enoch Arden" will be given.

Mrs. Ashford's Plans

Many music publishers and many thousand men and women everywhere are familiar with the name "E. L. Ashford," which is attached to a large number of successful songs, anthems and hymns. Mrs. Ashford is a celebrity of the kind that believes in doing things rather than in talking about them.

Several months ago the *Etude* offered twelve prizes for original songs. Mrs. Ashford's prize song, "The Changing Sea," appears in the September number. More than 1,500 songs were submitted, with about 600 composers represented. Mrs. Ashford has lately composed a cycle of songs entitled "Smiles," which will appear in the next few weeks. They are humorous pictures of child life. The success of this composer's sacred cantatas, ten in number, has led naturally to the composition of an oratorio which has assumed shape and which she hopes to finish during the coming year. Aside from this work Mrs. Ashford will continue as editor of *The Organist* and assistant editor of the *Choir Leader*.

Alvin S. Wiggers, who has lately come into the limelight of publicity through his song writing, is at present working on a more elaborate composition than any heretofore undertaken. His latest song, "Du Bist Mein," was very popular last Summer at Chautauqua, where it was used on Charles C. Washburn's programs on a number of occasions.

Mr. Washburn's Recital Work

Mr. Washburn, another Nashville musician of whom the city is very proud, is planning to do a good deal of recital work this Winter, the work carrying him into a number of States. Mr. Washburn's lecture-recitals on the psychology of childhood are attracting attention, and he is being booked to present them before many of the leading clubs of the country. His latest invitation comes from the Browning Club of Philadelphia. More and more Mr. Washburn's work is carrying him into club, drawing room and school recitals. He will do all of the voice work in S. H. Clark's School of Expression at Chautauqua during the Summer.

With her schools, her clubs, her music teachers and her composers all actively engaged in serious, earnest work, Nashville bids fair to become a live city during the months to come. Such prominent clubs as the Centennial Club and others are planning a number of artist recitals, while individual musicians are to bring on several artists as a private venture. Among the more daring of these musicians is Mrs. Prudence Simpson Dresser, who has done much for music in the past by the splendid artist recitals she presents.

Even the churches of Nashville are adding their best efforts to the cause, a number of them planning to build handsome organs during the early Winter. A $10,000 organ is in process of construction for the First Presbyterian Church and the several new churches of the city will all be equipped with the best instruments they can afford. The interest being evinced in organ music is partly due to the Organists' Club formed last Winter. The club is planning interesting programs for its eight monthly meetings

Nashville is certainly awake, musically speaking. And if half the plans discussed for the coming months are successfully carried out the city will offer opportunity of a rare sort to those musically inclined.

LAURA NORWELL ELLIOTT.

English Contralto for Dippel

LONDON, Sept. 28.—Ruby Heyl, an English contralto "discovered" by Daniel Mayer and said to possess remarkable gifts, has been engaged by Manager Dippel of the Chicago Opera Company and will sail for America October 5. She is only nineteen years old.

The election of a successor to Massenet in the Paris Académie will take place on the 20th of this month, the most favored candidates being André Messager and Charles Lefévre.

The supremacy of Maud Powell among violinists is evidenced by her appearance, as soloist, with all the great orchestras and leading musical organizations, oftener than any other artist before the public.



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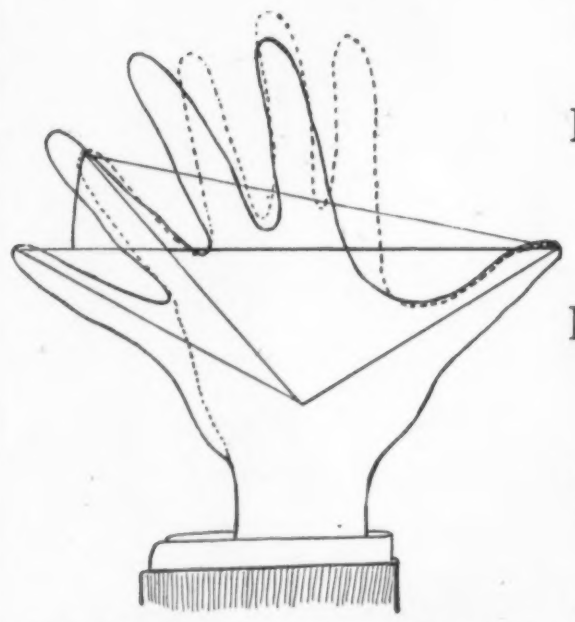
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"There was a goodly sized audience to greet Mr. Boyle and he was loudly applauded after his masterly performance of the Busoni version of Bach's Prelude and Fugue in D Major. There were doubtless few in the audience who had enjoyed the privilege of knowing Mr. Boyle, for his reputation in America has thus far been principally established on the strongly individualistic talent which he has shown in his compositions. When he had finished his first number there was no doubt in any one's mind that his ability as an interpreter must claim the same attention as his creative gifts.

"Mr. Boyle won a triumph in his dual capacity of composer-pianist, in his own Romance and 'Valse Caprice,' two highly original compositions, both from a harmonic and melodic standpoint, and closed his group with a thrilling performance of Liszt's E Major Polonaise with a new concert ending by Busoni, which the eminent Italo-German musician has inscribed to Mr. Boyle. The audience demanded more and was fortunate in getting first a charming little piece of Mr. Boyle's called 'Morning' and Schumann's 'Vogel als Prophet,' in which every subtlety of interpretation was carefully brought out. Mr. Boyle must be ranked as one of the ablest pianists resident in America at the present time."—*Musical America*, July 6, 1912.

PRESS CRITICISMS:

"The reason we speak of Mr. Boyle in these columns is two-fold—firstly, because we feel sure he is destined to play a rôle in the history of Anglo-Saxon music; and, secondly, because the power of his fresh, young talent has literally seduced us!"—*Le Courrier Musical*, Paris.

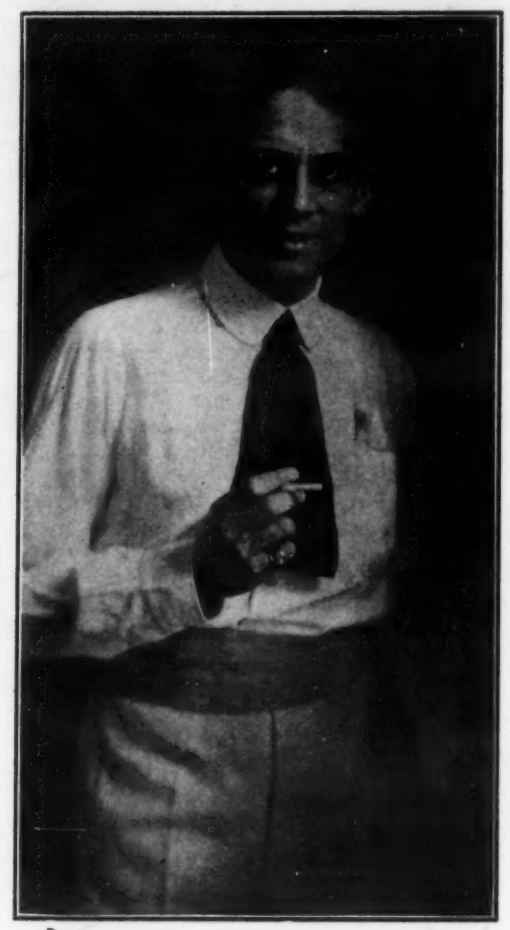
"He proved himself to be a sincere artist, with a pronounced leaning towards the 'heroic.'

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"He has a magnificent technic, which enables him to make light of the greatest difficulties, and his playing shows great feeling and musical intelligence. The MacDowell 'Keltic' Sonata was superbly played."—*Morning Post*, London, England.

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A PRACTICAL authority on matters operatic recently expressed the opinion that "The time is ripe for the presentation of real American light operas, productions abounding in clean, fine and stirring melodies such as only American composers can write." The appearance of *The Dove of Peace*, a new three-act comic opera by Mr. Walter Damrosch, justifies this prophecy.

"Clean, fine and stirring melodies" admirably describes the character of the majority of the attractive songs and chorus-numbers which, interspersed with graceful or grotesquely entertaining dances, make up the total of thirty numbers that compose the *materia musica* of the score. A prolific lyric fancy has found congenial employment in rendering with musical effect and rhythmic feeling the entertaining alliterative verses that run riot through the pages of the entire work; while the romantic numbers are genuinely expressive. The ringing choral allocution to the flag with which the last act climaxes makes a most effective close.

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MONTREAL SUPPORTING ITS OPERA COMPANY BETTER THAN EVER BEFORE

Strong Company of Singers Assembled by Manager Jeannotte —A French and Italian Repertoire, Including Five Novelties — Xaver Scharwenka to Open Concert Season

MONTREAL, Oct. 7.—That the season of 1912-12 will be memorable seems assured even from a casual glance at the long list of artists booked for concerts and the opera and from the announcements made by local musicians with regard to recitals on a smaller scale.

The financial success of the Montreal Opera Company seems to be assured; at least, indications point to returns which will relieve Lieut.-Colonel Frank Meighen, the president of the company, and his associates from the necessity of meeting a deficit, as has been the case for the last two years. Although prices have been raised for this season, a step rendered necessary by the greater expenses entailed in the engagement of more famous singers and the purchase and rental of new scenery, the subscriptions have poured in so heavily that the management is fairly confident that, before the first performance, all the orchestral stalls for subscription nights will be sold for the entire twelve weeks. When the curtain was rung up on the first performance of the company two years ago the subscriptions amounted to but $12,000. Last year a jump to $30,000 was recorded; but now with more than a month to be lived before the beginning of the season, $40,000 is already entered in the books with every prospect of an added $10,000 before the opening night.

The directors of the Montreal Opera Company do not aim at making money. Their sole object is to establish Canadian opera upon a permanent basis, and, with this end in view, they ask nothing more of the public than that expenses be met. Col. Meighen has been indefatigable in his efforts to give the public opera which will compare favorably with the music heard in other large cities. The knowledge he has himself of such matters is a constant source of surprise to the management and his generosity in providing whatever is needed is unfailing. In Albert Clerk Jeannotte, the directors have a manager who keeps his finger on the public pulse and whose wide and intimate acquaintanceship enables him to collect singers of reputation from all over Europe. Mme. Melba, for example, told her friends that if she came to America this year it was her wish to sing in our opera out of compliment to Mr. Jeannotte; and, through this energetic musical director, Massenet was kept informed of Montreal's operatic progress and evinced a lively interest in the struggles and triumphs of the young organization.

November 4 Opening Night

The season will begin on November 4. Following the arrangements made last year, a short tour of other Canadian cities will be made after the twelve weeks here. There will be engagements of two weeks in Toronto and one each in Ottawa and Quebec. The rumor that Mr. Jeannotte might leave Montreal to undertake the management of the New Orleans House is laid low here by Mr. Jeannotte's own statement that he refused the post when it was offered to him and that the distance intervening between Montreal and New Orleans is too great to allow of his conducting both seasons with a combination company.

Arrangements with the Boston, Covent Garden and Chicago and Metropolitan companies will permit of an interchange of singers, however, and the scenery for "Aïda" and other operas difficult of presentation will be brought on from the first-named house. For the rest, new costumes are being made in New York; and Signor Armando Agnini, the resourceful stage manager, whose achievements have already been the subject of much favorable comment on the part of such guests as Mmes. Frances Alda and Alice Nielsen, has been here at work all Summer.



Leading Members of Montreal's Own Opera Company. (1) Yvonne Courso, Contralto, in "Rigoletto"; (2) Léon Lafitte, Tenor, as the "Duke" in "Rigoletto"; (3) Minnie Edvina (photo Dover Street Studios, London), in "Jewels of the Madonna," and (4) Albert Huberty as "Mephistopheles"

Three dollars is the price of orchestral stalls this year, but popular-priced performance will be given for $1.50 once a week and the popular Saturday matinée orchestral concerts will be given as formerly.

The répertoire consists of twelve French and eleven Italian works (the idea of trying German opera this season having been abandoned), and includes five novelties, "Noël," Baron d'Erlanger; "Zaza," Leoncavallo; "La Vivandière," Godard; "Les Pecheurs de Perles," Bizet, and "Cendrillon," Massenet. "Noël," which has not yet been sung on any stage, will be put on as half of a double bill and will serve to give Mme. Louise Edvina, the Canadian, a rôle new to her.

The other operas to be sung are "Aïda," "Il Trovatore," "Rigoletto," "Lucia," "Don Pasquale," "Bohème," "Butterfly," "Tosca," "Barbiere di Seviglia," "Cavalleria Rusticana," "Louise," "Faust," "Romeo," "Carmen," "Thaïs," "Hérodiade," "Le Jongleur de Notre Dame" and "Les Contes d'Hoffmann." Following is the list of singers:

Sopranos, Elizabeth Amsden, Edvina, Teyte, Bernice Fisher, Bechi Delva, Beatrice La Palme, Ester Ferrabini, Lea Choiseul, Evelyn Scotney, Carmen Melis, Alice Nielsen, Lucretia Bori.

Mezzos and contraltos, Maria Gay, Maria Claessens, Laveroni, Jeska Swartz, Jane Deck.

Tenors, Leon Lafitte, Edmond Clement, Zenatello, Sacchetti, Conrad, Stroesco, Campanari, (dèbut) Diaz, Gondezi, Zani. Baritones, Jean Riddez, Polese, Mardones, Blanchard, Fornari Grand, Carmes and Natale Cervi. Bassos, Huberty, Goddard, Lankow, Oslansky and White.

Conductors Re-engaged

Agide Jacchia and Louis Hasselmans have been re-engaged as conductors; M. Delcellier is again the chorus master; Mr. George Hirst the *chef de chant*, and Armando Agnini the stage manager, having as his assistant Mario Marti, an all 'round man who can fill small character parts cleverly and will again have his old rôle of *Alcindoro* in "Boheème."

Of the singers, Ferrabini, Huberty, Courso and La Palme are old favorites. Two others, Ugo Colombini and Francesco Nicoletti, are not coming back, the former going to Warsaw after a series of very successful appearances in Bologna, and the latter having been booked by the management of the Lambardi Company. Mme. La Palme will tour Western Canada before joining the troupe late in the season. If Melba comes she will sing *Lucia* and *Juliette*, in which case Edmond Burke, the Montreal singer, will appear in special representations of "Tosca" and "Faust." Maggie Teyte is booked for "Cendrillon"; Clément for "Carmen" and "The Tales of Hoffmann"; Scotney and Bori (the latter a member of the Metropolitan company) will sing coloratura parts; Lafitte will be heard in both French and Italian rôles; Campanari, a son of the great baritone, will make his début as *Rodolpho*, Melis will sing *Mimi*, and Maria Gay and Zenatello will sing together in "Carmen." Special performances of "Il Barbiere" and "Don Pasquale" will also be given for Miss Nielsen.

The opera chosen for the opening night is "Aïda," with Amsden, Claessens, Lafitte, Polese and Goddard in the cast, Jacchia conducting. "Louise," with Edvina, "Bohème," with Ferrabini, and "Faust" are next in order.

Concert Hall Preserved

There was danger at one time of the only proper concert hall in the west end of the city being closed, in which case managers would have been exceedingly puzzled to know where to take their artists. This hall, situated in the Windsor Hotel, has happily been saved and placed again in the capable hands of L. M. Ruben, for many years associated with the Metropolitan Opera House. Xaver Scharwenka has been engaged for the opening by Mrs. Ellen G. Lawrence. Other concerts arranged for by her include a series of matinées in the Princess Theater, at the first of which

Financial Success This Year Practically Assured with Subscriptions Far in Advance of Previous Records — Season of Twelve Weeks to Open November 4, with "Aida"

Mme. Sembrich will sing. Max Pauer, Clara Butt and Kennerly Rumford, Louis Persinger, Maggie Teyte and Clément in their old world recitals; George Henschel and John McCormack are also on her list.

A move to establish a sick baby hospital has resulted in Mrs. Lawrence's giving her services in the direction of two huge benefit performances in the Arena, on November 1 and 2, for which the Majestic Opera Company in "Elijah" has been secured.

Frank Veitch has already given us Nordica and promises Ysaye for December.

M. and Mme. Plamondon-Michot announce a series of novel popular concerts to be given in English in the west end of the city and in French in the French district. Their pupils' chorus, which includes some very good voices, will be heard; and prices are to run upward from fifteen cents. Several new works will be included in the scheme, "L'Enfant Prodigue," Debussy; "The Beatitudes," César Franck; "The Children's Crusade," Pierné, and Aubert's "Forêt Bleue."

Chamber Music and Schools

The Dubois String Quartet, consisting of Albert Chamberland, Alphonse Dansereau, A. Schneider and J. B. Dubois, will continue its chamber music recitals, using this year the hall in the new Y. M. C. A., a delightful room for such intimate playing.

The various schools of music are all flourishing. The McGill University Conservatorium is extending its influence by means of local centres for examinations throughout the Dominion; and Dr. H. C. Perrin, the director, has proved that his theories with regard to the adoption of a regular course can be carried out with success. Two new names have been added to the teaching staff, those of W. L. Farnam, the organist, and F. H. Rowe, the English baritone. For the rest, the staff remains unchanged, Clara Lichenstein, Walter Hungerford, Saul Brant, F. H. Blair and others being found in their old places.

The Conservatorium is now affiliated with the opera and an opera class has been conducted all Summer by M. Delcellier, with the result that the ranks of the opera chorus will be augmented by not a few native singers when the opera begins. It is the intention of the management to rely eventually wholly upon McGill for its choral material.

A branch of the Columbia Conservatory of Music has been opened under the directorship of Peter Kennedy and J. H. F. Wallace. The scheme of teaching embraces graded lessons in every branch and carefully annotated books which are given to the students free of charge. A large house has been leased for two years, and the building of a permanent home for the school is said to be only a matter of time. The staff has been made up of local musicians already resident here, Alfred Laliberte, Salvatore Issauler (the husband of Mme. La Palme), Alfred de Seve Chamberland, Blair Neale, Mrs. Richardson, Miss McDermott, M. Carmes, of the Opera, and others. J. B. Dubois has charge of the orchestral class. K.

Basso from Australia Arrives

Stanley Newman, a bass singer from Melbourne, Australia, who is visiting this country for the first time, was an arrival in New York, September 29, on the Atlantic Transport liner *Minnewaska*. Mr. Newman has no plans as to his appearances, but hopes to induce some manager to map out a tour for him.

Schumann's "Faust" is to be staged at La Scala, Milan, this season.

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FEW AMERICANS AT MUNICH FESTIVAL

Those Who Stayed Away Missed Performances That Were Generally on High Plane of Excellence—There Were Exceptions, However—Superlatives for the American Singers

Bureau of Musical America,
Munich, Sophien Strasse 5 C,
September 20, 1912.

"THE good American," said Tom Appleton, "goes to Paris after he dies." That may be so, but when he lives he comes to Munich.

This Summer he has not been as much in evidence as in former years, to the lively regret of the most expensive hotels in general, and the Prinzregenten Theater in particular. While the festival performances have been very well attended the number of American patrons was quite limited. The language heard the least was English, while French and Italian were heard on all sides. It must be that the American is "getting wise," though most of this Summer's performances were on a high plane of excellence. That is, when the Herren Kraus and Von Bary were not in the cast. These performers—one cannot truthfully describe them as singers—were once upon a time tenors, but even the most rabid Wagnerian now finds them intolerable.

Unfortunately, Dr. Von Bary has become, thanks to the late Felix Mottl, who engaged him, a member of our operatic troupe, his contract extending through a number of years. Regarding him I recently heard the following adaptation of one of Whistler's best. An admirer of the former Dresden favorite said: "Why, you know Von Bary is a fine physician, an excellent actor and plays the piano beautifully."

"Yes?" asked the gentleman, thus addressed, "sings a little too, doesn't he?"

* * *

She was the president of the Culture Club of Peoria, Ill., and her husband makes much good money brewing quantities of bad beer. She insisted upon dragging him to "Tristan," where, during the second intermission, I met him—a very bewildered, sleepy and bored old gentleman. She was taking notes, as a preparation for the paper describing her European experiences to be read at the first Fall meeting of the C. C. The next night, while strolling in the Exhibition Park, I again encountered them and as it happened, it was after the second act of Offenbach's "Schöne Helena," *à la Max Reinhart.* They were on their way to the hotel, and when I asked the lady why she left the theater before the end of the performance her husband burst out indignantly: "That's what I'd like to know. She's just dragged me away, and I can't find this love scene any worse than the one I saw last night. Besides, it's a blamed sight more amusing." As for the good lady from Peoria I have never seen embarrassment, disgust and furious indignation mirrored more distinctly upon a human countenance.

She was speechless, but oh, how I should like to be present when she reads that paper!

* * *

I am indebted to Dr. Pohl, the local manager of the Emil Gutmann Konzert-Bureau, for this partial list of its attractions for the season of 1912-13.

Chamber Music Soirées: Stuttgarter Trio, Max Paur (piano), Carl Wendling (violin), Alfred Saal ('cello); Hungarian Quartet, Emerich von Waldbauer, Janos von Temesvary, Anton Nolnar, Eugen von Kerpely; Hungarian Trio; Gabriel Zsigmondy, Emil Telmanyi, Bela von Csuka; Albertine Zehme and ensemble performing for the first time Arnold Schönberg's "Pierrot Lunaire."

Sonata Evenings: Friedrich Walter Porges (violin), and Carl Friedberg (piano); Richard Goldschmidt (piano), and Ary van Leeuwen (flute).

Piano Recitals: Ignatz Friedman in three Chopin programs; Carl Friedberg, Max Behrens, Maria Cervantes, Janina Lada, Phillip Schlatter, Jan Sickesz, Richard Goldschmidt, Rose and Ottilie Sutro (two pianos), Erika von Binzer, Bruno Hinse-Reinhold, Francoise Morin, Else Gipser, Marcian Thalberg, Marie Tauszky, Severin Eisenberger, Boris Kamschatoff, Marie Panthes, Camillo Goll.

Violin Recitals: Joan Manén, Dr. Bülau, Guy Magrath, Emil Jelmanji.

Song Recitals: Mme. Charles Cahier, Hana K. Durigo, Miss Hölterhoff, Miss Tracey, Theresa Roth, Elisabeth Muthe-Kaas, Karoline Doepper-Fischer, Emma Greve, Elsa Krocker, Ada Lingenfeleer-Stoer, Hertha Dehmlow, Bogea Oumiroff, Elsa Dankewitz.

* * *

Eugen d'Albert, regarding whose new opera, "Love's Chains," Edwin Hughes gossiped so entertainingly in your issue of September 7, has just completed an overture and accompanying music to a new comedy entitled "The Slave from Rhodes." Its authors are Roda-Roda and Gustav Meyrink and the Schauspielhaus will produce it here for the first time in a few weeks.

* * *

During the Summer of 1911 the Künstlertheater produced under Max Reinhardt's direction of "Thermidore," an operetta by Digby La Touche, a young Englishman residing here. The work failed owing to a particularly ineffective libretto. The critics recognized the spontaneous flow of its pretty melodies, its refined style and its piquant instrumentation. A few days ago Manager Cohan, of New York, purchased the rights to the music which, with an entirely new libretto, you will soon have an opportunity to hear at the Gaiety Theater. Mr. La Touche is well known in the American colony, for he is an adopted son of Mrs. Gertrude Payne, formerly of Boston. He has recently completed the music to a ballet entitled "Telamone," which the Vienna Opera has contracted to produce, and is putting the finishing touches to "Der Herzbrecher," an operetta, the book of which is by Carl Lindau. The latter will probably be given simultaneously in Berlin and Vienna before the end of the year.

* * *

The American singers taking part in the recent festival performances can certainly not complain of the lack of bouquets thrown at them by the German critics. I propose to regale you with an extract from one of them. It speaks of "Tristan," and we are told that "of Edyth Walker's *Isolde,* one can only speak in terms of the highest admiration. With her there is a triumph of the most perfect singing technic, the utmost intelligence in delivery and in acting that one can think of. So far as the word art signifies 'to know,' she is an ideal artist. It is quite otherwise with Frau Cahier! If you only praise the art of her *Brangäne,* you would simply lower her. A vast gulf separates her artistic method from the world of Walker and of all others. In her delivery there dwells that indescribable something which enables us to recognize the real, the absolute musician. No one steps on the stage so unpretentiously and so untheatrically as she; no one is so little able to unchain the frenzied enthusiasm of the international mob of travelers. But after she has sung only one bar, one exclaims: From her I should like to hear Bach and Schubert. Can one wish that from any one else? A year ago I spoke of the unique quality which characterizes the delivery and the acting of this artist, and today it only remains for me to complain of the stupidity of those who, while gratefully acknowledging her excellence, are far from understanding the essential quality of her artistry."

The paper from which the above is taken is called the Augsburg *Post-Gazette,* and the name of the rhapsodist is Dr. Alexander Birrache. Talk about "painting the lily or refining pure gold" after that.

JACQUES MAYER.

Eva Mylott in Australia

Eva Mylott, who is to appear in concert in America, returning in November, was the recipient of distinguished honors on her visit to her native land, Australia, last Summer. The homecoming of Australia's famous contralto was a great event, of which even the Government took official notice. The singer was welcomed by the Minister of Education, C. A. Carmichael, the Minister of Agriculture, J. Trefle; the Governor of the Commonwealth Bank, the Lord Mayor and other officials. Miss Mylott gave concerts in all the principal cities of Australia. In her forthcoming tour of Canada and the United States the first concert will be given on November 14. From this date Miss Mylott has engagements to the end of March next year.

Titta Ruffo to Sing "Rigoletto" at His Début; Alma Gluck, the "Gilda"

The title rôle of "Rigoletto" will introduce Titta Ruffo, the famous Italian baritone, to his first American audience when he appears with the Chicago-Philadelphia Opera Company in Philadelphia, on November 4 next, and the *Gilda* on that occasion will be Alma Gluck, of the Metropolitan company. Mme. Gluck has sung the rôle with the Metropolitan company in the Spring in Atlanta, Caruso being the *Duke.*

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MANY ARTISTS IN PROVIDENCE DÉBUTS

Lectures on Opera and Symphony Programs Also Features of Season

PROVIDENCE, R. I., Oct. 5.—The first important musical event of the season will take place on October 18, when Mme. Calvé, assisted by a supporting company, will give scenes from "Carmen."

The return of Karl Muck, with the Boston Symphony Orchestra, is awaited as an interesting event. Five concerts will be given on Tuesday evenings, October 27, November 19, December 31, February 4 and April 1. The soloists are to be Marie Rappold, Fritz Kreisler, Elena Gerhardt, Norman Wilks and Julia Culp, most of whom will be heard in Providence for the first time.

Mrs. Lucy H. Miller has made a splendid selection of artists for performances directed by the Providence Musical Association, of which she is treasurer. The Students' Course consists of four concerts, the dates of which are November 22, December 13, January 24 and February 21. Mrs. Miller has engaged for the first concert the Apollo Club of Boston, and for the second concert the Flonzaley Quartet will be the attraction. Efrem Zimbalist will be heard here for the first time at the third concert and in the final program Tina Lerner will also make her initial appearance before a Providence audience. The Musical Association will also manage a concert on November 7 by the New York Philharmonic Orchestra, with Mischa Elman as soloist, as well as a concert by Mme. Schumann-Heink on January 14.

Boston Opera Lectures

To promote more local interest in the Boston Opera Company performances, several lectures will be given here by Wm. Hubbard, of the Boston Opera Staff, on the operas which are to be produced. These will be illustrated by members of the opera company and will be free to the public.

Dr. Jules Jordan, director of the Arion Club, announces that "Elijah" will probably be the oratorio for the first concert of the club, and for the second concert either Sullivan's "Golden Legend" or "Samson and Delilah." Dr. Jordan has received numerous requests for the repetition of Elgar's "Caractacus," which the club sang last season, but it is not definitely decided whether this work will be sung. For the last concert a miscellaneous program will be given. Players from the Boston Symphony Orchestra will furnish the accompaniment for the concerts and Helen Hogan will preside at the organ.

Mme. Avis Bliven Charbonnel will devote most of her time to recital work and will be under the management of Mrs. Lucy H. Miller, who has already arranged for several recitals in the larger cities.

Roswell H. Fairman, director of the Providence Symphony Orchestra, promises a strong list of program for this season. Mr. Fairman is also director of the Providence Orchestral School, the object of which is to give a practical discipline in ensemble playing.

Reber Johnson, late of Chicago, and now a student at Brown University, will be the viola of the Foster String Quartet for this season. Mr. Johnson is a pupil of Theodore Spiering, and he has done some fine solo work in Providence. Two concerts will be given by this excellent quartet, on November 18 and January 13. The other members of the quartet are Albert T. Foster, director of the violin department at Wellesley College, first violin; Hugo A. Kenyon, second violin, and Leonard Smith, 'cello, a pupil of Carl Fuchs and Alwin Schroeder, and formerly 'cellist at Manchester, Eng.



Forces for Musical Advancement in Providence: No. 1, Mrs. Lucy H. Miller, the Local Impresario; No. 2, Gustav Strube, Who Is to Direct the New Musical Art Society; No. 3, Mrs. Anne Gilbreth Cross, Director of the Music School, with Her Children, John and Caroline; No. 4, Roswell H. Fairman, Director of Providence Symphony Orchestra.

New String Organization

The Music School, of which Mrs. Anne Gilbreth Cross is the director, has established a branch at Pawtucket, R. I., and has also made notable additions to its faculty. The most important of these is Gustav Strube, one of the assistant conductors of the Boston Symphony Orchestra, under whose bâton it is planned to gather the best string players of the city in an organization known as the Musical Art Society. Mr. Strube, whose compositions have had hearings at the concerts of the Boston Symphony, will teach composition and instrumentation at the Music School. Miss Harriet, harpist, with the Boston Symphony Orchestra, and a member of the faculty of the New England Conservatory of Music, and Wiliam Place, Jr., mandolin soloist, will establish a new department. Charles Anthony has been added to the staff of the piano department.

Mrs. Cross is also the head of the Music Settlement work and the manager of "The Listeners," a society for the promotion of musical appreciation. "The Listeners" will give six fortnightly concerts, the first of which will take place October 28, when Mrs. Edward A. MacDowell will speak on the work of the MacDowell Memorial Association and the Pagent at Peterborough, N. H. Mr. and Mrs. David Mannes follow in November with a sonata recital. For the next two concerts Mrs. Cross has engaged the Belcher Trio, of Boston, and Adriano Ariani, the pianist. The University Glee Club, under the direction of Berrick Van Norden, will give two concerts this season, and for their first concert, on January 1, Wm. Van Norden has engaged Florence Hinkle. The date of the second concert is May 2, and the soloist will be Janet Spencer, who will be heard here for the first time.

Federated Clubs Active

The Rhode Island Federation of Musical Clubs will continue lectures on the programs of the Boston Symphony Orchestra, delivered on the afternoons preceding the concerts. In addition to its work for the improvement of the music department at the Providence Public Library, it will establish two courses, one a series of four organ recitals by local organists, and the other four lectures on Debussy, Strauss, Tschaikowsky and Brahms.

Oscar Ekeberg will again be the director of the Verdandi Swedish Singing Society, which will be heard in a concert on October 31. The soloists will be Gustaf Holmquist, baritone, and Paul Hultman, pianist.

Loyal Phillips Shawe, baritone soloist at the Pawtucket Congregational Church, will sing in oratorio and concert, and he has engagements for New York, Boston, and several New England cities. In January Mr. Shawe is contemplating a tour of the South in song recitals.

Henri Faucher will again conduct the Faucher Orchestral School, which is awakening an appreciation for orchestral music. The school this year is even larger than last season and Mr. Faucher is planning for a concert later in the season. Mr. Faucher will be heard as a violinist in several concerts and he will also make a recital tour of the larger Canadian cities. His talented wife, Marie Bouchard Faucher, will be his accompanist on tour.

Impresario and Conductor

Warren R. Fales, who recently became the director of the American Band, and who financed and managed the tour of the London Symphony Orchestra in this country last season, will be again director of the band this season. Since Mr. Fales has been connected with the organization the band has shown great improvement and programs of the classics have been performed with skill under his musicianly directorship. Negotiations are now pending for several engagements during the Winter.

Olive Emory Russell mezzo-soprano, who since her return from Italy has been a pupil of Weldon Hunt, of Boston, will give several song recitals this season. She has been preparing a répertoire of French, Italian and English songs. Miss Russell will also teach at Miss Wheeler's School and will act in the same capacity at the Lincoln School.

G. F. H.

Munich's Festival Opera

[Sylvester Rawling in Munich Correspondence, New York Evening World]

Munich prides itself on the excellence of its opera company. It believes that Wagner's works get no more faithful and near-perfect presentations anywhere. With all respect, the writer is sure that of the three performances he saw, only one, "Meistersinger," may be compared favorably with those to which we are accustomed at the Metropolitan Opera House. Both "Tristan und Isolde" and "Rheingold" were inferior, the former markedly so.

American Grand Prize Winner Returns

Aline van Barentzen, the little American girl who caused a sensation in the world of music some four years ago by winning the grand prize at the National Conservatory in Paris, has just returned to her home in West Somerville, Mass. She had just passed her eleventh birthday when she received the highest honor given by the conservatory. She is not only the youngest student to receive this honor but the only American to whom it has ever been awarded.

Mme. Rider-Possart New York Symphony Soloist

Cornelia Rider-Possart, the American pianist, has been engaged as soloist by the orchestra of the Symphony Society of New York, Walter Damrosch conductor. She will very likely play the Hugo Kaun Concerto on this occasion.

DOZEN BIG ATTRACTIONS ON GRAND RAPIDS LIST

Showing the Musical Progress of the City in the Space of Five Years—A Sturdy Corps of Teachers

GRAND RAPIDS, Mich., Oct. 5.—Grand Rapids opens its musical season with the definite engagement of the following noted artists: October, Mme. Schumann-Heink, Sousa's Band; November, John McCormack and Charlotte Maconda; January, Ysaye and Genée; February, Alice Nielsen and Rudolph Ganz; May, Riccardo Martin.

Doubtless, this number, ere the season closes, will be largely increased by other well known artists. Five years ago a dozen or fifteen musical artists in one season would have been more than Grand Rapids could patronize, but now a full house for each performance is the rule. The large Grand Rapids subscription list to MUSICAL AMERICA and other musical magazines has been one factor towards the rapid advance of musical interest here.

The St. Cecelia Society has also unusually attractive artists to announce, including Jane Osborn-Hannah, of the Chicago Opera Company; Clarence Eidam, pianist, of Chicago, who took Grand Rapids by storm last year, and the Theodore Thomas Orchestra.

The studios are opening with renewed life. Among some of the notable instructors in piano is Arthur Andersch, who is a teacher and director of a school of pianoforte of the Leschetizky method. Mr. Andersch has as his able assistants Chester Berger and Leon Petsch. The harmony department of his school is directed by William Rose, flute soloist.

J. Frances Cambell, composer and director of the Schubert Club, opens his vocal studio with his time fully taken. The Clara Doris School of Musical Art opens promisingly, Mrs. Doris directing the vocal department and Marguerite Kortlander the piano. Miss Kortlander specializes on children's music.

Ollecar Mallek of Chicago will resume for two days in the week teaching the advanced pupils at the Sacred Heart Academy.

Mrs. Elizabeth Bruce Wikstrom, Swedish dramatic mezzo-soprano, although very busy with outside concert engagements, will devote a few days of each week to advanced coaching. Mrs. Wikstrom has recently returned from a Western concert trip. C. N. Calwell has, doubtless, sent out the greatest number of well trained piano pupils, as he is one of the oldest and most noted teachers in Grand Rapids. A. Wallenstein ranks also in ability and success with our best piano teachers, and Augusta Raisch, who recently returned from a year's study with Leschetizky, will be a valuable addition to our musical world both as a piano soloist and teacher.

Grand Rapids is proud of the fact that two of the ex-presidents of the National Society of Musical Federation reside here, Mrs. David Uhl and Mrs. Charles B. Kelsey, both of whom are untiring in their work for musical advancement both at home and abroad.

E. H.

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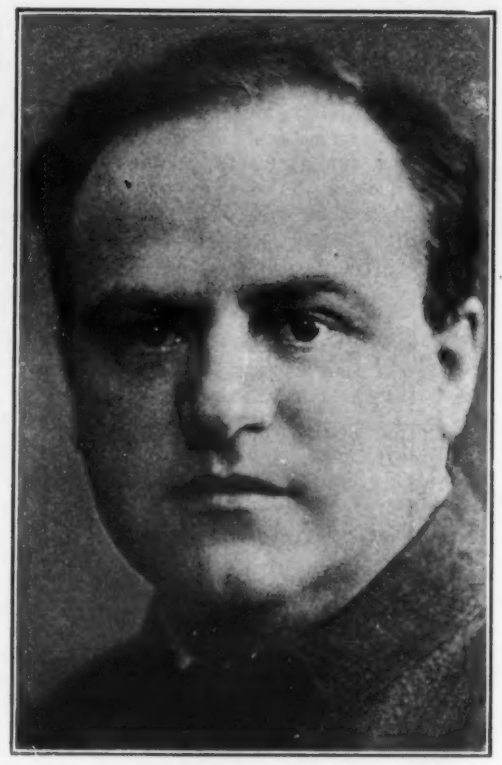
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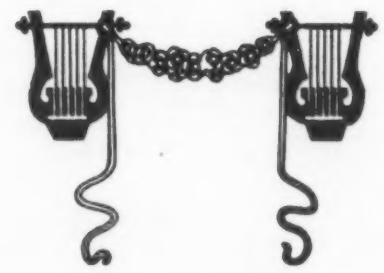
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Musiker Zeitung, Berlin.

Sergei Klibansky, together with a number of his pupils who are mature enough for concert work, gave a song recital. The concert giver on this occasion revealed himself as an artist of exceptionally excellent qualities, and won much sincere applause by the beauty of his voice and the intelligence of his interpretations. Mr. Klibansky seems to be predestined for the pedagogical career, if one may judge by the very excellent quality of the work done by his pupils.

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KING OF THE PIANO TECHNICIANS

A Distinction of Moriz Rosenthal's That Has Become Almost Proverbial—A Greater than Liszt in This Respect, According to Certain Connoisseurs, but Technic Is Far from the Be-All and End-All of Rosenthal's Art—A Musician First of All and an Intellectual Giant—His Taste for Philosophy and His Rapierlike Wit

IN modern pianistic parlance the name of Moriz Rosenthal is practically synonymous with almost supernatural perfection of technic. Now in the majority of cases special stress laid upon the mechanical dexterity of an artist is taken by many as a tacit admission of his shortcomings in the loftier phases of his art. The dictum that "technic is but a means to an end and not to be regarded as an end in itself" is nowadays dragged by the hair into every discussion of pianism. It is proclaimed in many different ways and in figures and phrases so elaborate and highly wrought that one is almost inclined to forget temporarily that the idea has become distinctly commonplace. There can be little doubt that a pianist whose object first and last is to daze the senses of his hearers with mere effulgence of execution in all its most complex phases stands little chance of commanding the respect and attention of the public very long after the initial sensationalism of his exploits has worn off. Obviously, then, the continued and ever-increasing popularity of Rosenthal cannot be explained entirely by his almost proverbial technic.

Rosenthal is a *musician* in the very first place, a technician in the second. He belongs to that narrow circle of interpretative artists who are magnetic to the extent of hypnotizing the public at will, and the bigness of whose spirit never fails to enchain the fancy and uplift the imagination. But the fact that a few others can be said to possess these qualities in equal measure makes it impossible to pronounce him incomparable and unapproachable in this particular respect. And it is for that reason that his fame has so constantly been linked to the idea of technical infallibility—since along this line he is admittedly without a peer.

Claims have been made in certain highly discriminating critical quarters that the technical proficiency of Moriz Rosenthal outpoints and outdistances that of Liszt. And, as the world is undivided today in its conception of Liszt as a pianistic giant, a titan, and a superman, there is something staggering in the calm but confident assurance of connoisseurs that his superior in one phase of his art is among us. The comparative, all-around greatness of Liszt and Rosenthal is not a topic that calls for comment at present. But the idea that the pupil has surpassed the master on one part of his own ground, at least, is a matter undeniably conducive to profound reflection.

America may well congratulate herself on her opportunity to hear, judge and renew old impressions of the Austrian pianist next season. He created a furore on his last tour, and may be counted upon to create another and perhaps a greater one since he has matured, mellowed and broadened in his art since he was last heard here. And the maturing powers of a genius of such rank may well be counted upon to unfold superlative wonders.

An Intellectual Aristocrat

The pianist whose chief claim to distinction lies in the strength of his arms and wrists, in the fleetness of his fingers and in his mere powers of physical endurance is usually one of small intellectual distinction. Without for an instant seeking to imply the remotest comparison with such, one must observe that Rosenthal is preeminently an intellectual aristocrat. Like Paderewski, he is a scholar and a thinker of the profoundest order, one whose lofty mental accomplishments react powerfully and beneficially on his art, one whose exceptional attainments would serve to make him an impressive figure in the world of thought even were he never to touch the piano. One of the secrets of his breadth of culture and profundity of erudition is to be found in the fact that he was wise and broad-minded enough in his youth not to imagine that a modern musician can accomplish the best results through a slavish devotion to musical studies to the exclusion of the other elements of culture. At the age of eighteen Rosenthal was already profoundly immersed in philosophical studies, and qualified at the Staatsgymnasium of Vienna to take the course in philosophy at the University. His preceptors included Zimmermann, Brentano and the famous critic, Dr. Hauslick, under whom he studied musical æsthetics. In fact, his philosophic studies interrupted the course of his pianism for a period of six years. At the close of this term he received from the University the degree of Master of Arts.

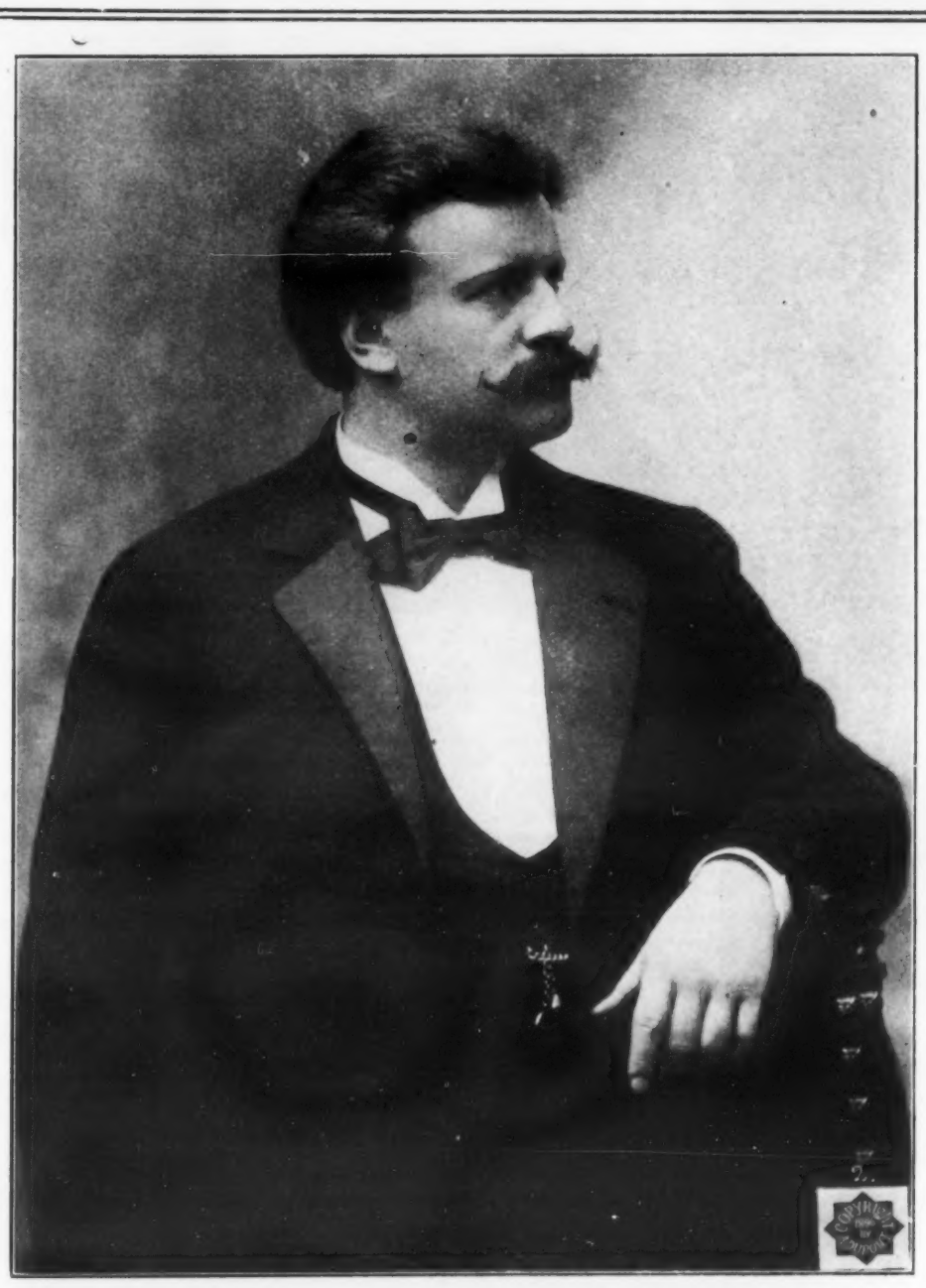
The musical genius of Rosenthal developed at an early age. His eighth year saw him studying the pianoforte with a teacher named Galoth, who paid very little attention to his technical development, but permitted him absolute freedom in sight-reading, transposing and modulating. Boldly the child who knew not an iota of the conventional methods of fingering either chords or scales attacked the works of Weber, Beethoven and others, and emerged unscathed out of a practice that would doubtless have been the undoing of most others. Fortunately, Carl Mikuli, whose principal fame today rests on his editions of Chopin, soon took young Rosenthal in hand and put him through a more systematic course of training. That very year the boy appeared in public with his instructor, playing Chopin's Rondo in C for two pianos.

About two years after this Rosenthal, something after the manner of Bach, walked the entire distance from Lemberg to Vienna in order to meet Rafael Joseffy. The latter heard him play and accepted him as a pupil, grounding him systematically on Tausig's method. At the age of fourteen the boy had become ripe for a public appearance in Vienna. At this he played Beethoven's "Thirty-two Variations," Chopin's F Minor Concerto and some Liszt and Mendelssohn pieces. A tour of Roumania followed this eventful concert and at Bucharest the King created the youth "court-pianist."

Meeting with Liszt

Rosenthal's good fortune had brought Liszt to his Vienna concert. The great composer was moved and deeply struck by what he had heard. "There is within you a great pianist," he told the diminutive artist, "who will surely work his way out." Not long thereafter Liszt assisted toward the subsequent fulfilment of his prophecy by accepting the boy as a pupil. Rosenthal found his way into the circle of pupils at Weimar and later worked under Liszt at Rome. And it was as a Liszt pupil that he gave successful concerts in practically all European music centers from Paris to St. Petersburg.

America first heard Rosenthal in 1888. On that occasion his performance created a furore. "He is a hurricane, a tempest, a thunderbolt," exclaimed one critic, while another found that he played "with absolute accuracy and with superb abandon, titanic power and an apparent foolhardy audacity in the matter of tempo." America was less qualified to speak authoritatively on musical matters then than she is now, but, lest it be thought that such expressions of praise were extravagant, let it be said that they were but a duplication of the laudatory superlatives that were current in Europe wherever Rosenthal was heard. His second tour of America, eight years later, was interrupted by an illness which it was feared at one time would be fatal. Another tour, immensely successful in all respects, took place in 1907.



—*Copyright by Aimé Dupont*

Moriz Rosenthal, the Great Austrian Pianist, Who Will Make His Fourth American Tour Next Season

Rosenthal's Wit

Rosenthal's literary tastes are marked, and his facility as a writer has been demonstrated on several occasions when he has entered into controversy with various critics. His memory is said to be wonderful and he can repeat in its entirety any poem of Heine or Kipling if its first line be given. His wit is pungent, sparkling and epigrammatic, reminding one strongly of Hans von Bülow. There is on record a deliciously humorous conversation which he held a few years ago with a newspaper reporter of small musical knowledge.

"Should one practice scales?" was one of the questions launched at the pianist by the journalist.

"One should not practice scales; one should play them perfectly," was the answer.

"I should like your opinion of Godowsky's arrangements," was the subsequent demand.

"I think he has made arrangements for a Winter tour through Germany," replied Rosenthal.

"I see," returned the satisfied scribe; "but how does de Pachmann's left hand impress you?"

"It is small, white and well kept."

"Should a composer print his opus numbers?" was the next.

"No, he should induce a well-paying publisher to print it," came in return.

"Whom do you consider a great modern composer?"

"Strauss."

"Johann or Richard?"

"Why be particular," exclaimed the pianist, "about such a trifling detail as a Christian name? Let us hold to the main question."

As a Composer

Like Paderewski, Rosenthal has won most of his fame as an interpreter. However, he has ventured more than once into the fields of creative endeavor. He has to his credit a piano concerto in G Minor which was successfully brought out in Vienna a number of years ago. Like his master, Liszt, he has composed a set of Hungarian rhapsodies which are said to surpass in difficulty of execution those of the great Hungarian. Then there are several other concertos, some works in a lighter vein, a set of Hungarian dances, a barcarolle, several mazurkas and a number of études.

Rosenthal is an indefatigable traveler, but his favorite spot is Abbrazio, near Trieste, where he has a villa. He is an early riser and after his morning bath goes immediately to the piano, where he sometimes remains as long as eight or ten hours. It has already been said that he is so absorbed in his practice that he does not finish his dressing for hours. It is also related that breakfast is served him at his instrument and that, if he is unwilling to interrupt himself, he will placidly dispose of his food with one hand and continue to play with the other. A noted opera singer has told of walking into Rosenthal's music room one noon and of finding the great pianist clad in his pajamas, engaged in the complex task of breakfasting, smoking, reading a newspaper and playing a sonata at the same time.

When not engaged at the keyboard Rosenthal is happy to enter into any manner of game or contest that those about him may propose. He is a skilled hunter, a lucky fisherman, an expert billiard and chess player and he loves walking and riding. He is said to have "muscles like Sandow's," but he has never frequented a gymnasium.

Rapidity of Execution

The extraordinary rapidity of Rosenthal's execution was made the subject of an elaborate experiment in psychological research in the Columbia University laboratories when the pianist was last here. In performing tests the experimenter struck a telegrapher's key, while the pianist was to lift his finger from a second key connected electrically with the first as soon as he became aware that the other key had been struck. The average reaction time was 107 ten-thousandths of a second. It was found that Rosenthal had not thought of his fingers on the key, but had listened for the sound. He has repeatedly declared that the seat of technic was in the brain and disclaimed being a "muscular musician."

Rosenthal, made court-pianist by the King of Roumania, has held his position ever since and is now in high favor with Queen Carmen Sylva, many of whose poems he has set to music. He was also presented with priceless gems by the Gaekwar of Baroda when he was in India, and was invited to perform on the piano and the organ in the palace of that potentate.

Rosenthal claims that children should begin the study of the piano at a very early age if they are to begin at all. He declines to believe that an adult learner can attain pre-eminence. He has no methods of memorizing music, for after playing works three or four times he is "letter perfect" in them.

H. F. P.

The censor at St. Petersburg has prohibited the projected production of Wagner's "Parsifal" at Riga this season.

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Mr. Saenger's Studio looking toward the stage

Mr. Saenger's Studio looking toward entrance



Mr. Saenger as a Diagnostician

During the season hundreds of singers come to this Studio from all parts of the States, Canada and Mexico, who come solely to have their vocal condition diagnosed and prescribed for. To place a voice is a difficult task, requiring great skill and experience, and presupposes a thorough understanding of the condition of the voice. Many a tenor has been trained as a baritone, many a soprano as a contralto and vice versa, and where a voice might be fitted for concert work it would perhaps be entirely out of place on the operatic stage. Entire careers are often frustrated through such fundamental errors. It is in just this work that Mr. Saenger excels. His wonderful perceptive powers, his preternaturally keen ear and his trained judgment, resulting from many years of careful work with thousands of voices standing him in good stead.

Mr. Oscar Saenger's new Studio is an outcome of the modern demand for scientific management. Feeling the necessity of having a Studio complete in all its requirements, so as to create the conditions most favorable for study, and also to have surroundings in which the pupil might be presented to the manager with all the paraphernalia of the concert hall and also of the operatic stage, he built this new house with that end in view, devoting the entire lower part to Studio purposes, the upper part to the home.

The Studio

From the street, through the vestibule, one descends three or four steps and seems to be in another age, as one enters a quiet, restful reception hall, panelled in old English oak, with broad oaken seats against the walls, on which hang tapestries, skins and armor, mementos of Mr. Saenger's travels in many lands. A large fireplace with tiled chimney breast running straight up to the ceiling adds a note of individuality to this most interesting room. In one corner of the hall a room is made apart for the secretary, in the rear are a coat room and a tiled lavatory for the students. At the end of the hall opposite the entrance is a platform leading to the stairway by which one ascends to the music room. At the further end of this room three steps lead up to the miniature stage, out of which open large French windows onto a little marble balcony. The acoustics of this room, which is exceptionally large, are splendid. All the lighting on this floor proceeds from a hidden source, radiating in every direction what seems to be sunlight—the effect is wonderfully soft and delicate. The colors here are old blue and pale yellow, with woodwork finished in shades of old ivory. Glass doors open into the dining room, which is finished in the same style.

The Home

On the floor above is the main library, which is also Mrs. Saenger's studio, a charming room lined with bookcases and dominated by a beautiful Mason & Hamlin grand piano. Here again everything is in old oak and forest shades. In the rear are Mr. Saenger's sleeping apartment, dressing room and bath room. The third floor is given up to Miss Saenger's use. Here are her library, sleeping chamber, dressing room, bath room and balcony. Above this in the front is Mrs. Saenger's room, an exquisite creation, walls hung with old gold silk, hangings of old blue, woodwork in deep ivory, with bookcases, deep window seats, unique mantel and fireplace, easy chairs, pictures and flowers. In the rear are rooms and bath for servants, and, crowning all, the entire roof is converted into a sun-parlor and beautiful pergola, from which one gets a charming view of the park.

The Teacher and His Assistants

The enthusiasm of Mr. Saenger is contagious and he passes it on to his assistants, who are one and all imbued with his spirit. A morning spent in this studio is an interesting experience, for there are often many students listening, and it is a study to watch them as they listen and criticise each oher. Mr. Saenger is a believer in class lessons, but does not impose this upon any pupil, each one being free to have his lesson quite alone if he so desires. These class lessons afford a great opportunity to the teacher who comes for study, for all the classes are open to those teachers, and all the Studio privileges. Nothing gives Mr. Saenger more pleasure than to guide and direct the teacher who comes to him for instruction, for with his vast experience he knows so well the errors to which inexperienced teachers are prone that it delights him to be able to clear the path for them, and he feels that it is these very teachers who will carry on his work.

Opera Classes

The first question asked by a manager of the young artist is, "What experience have you had?" In order to provide this training Mr. Saenger has for years maintained Opera Classes where the student could receive instruction in dramatic action, gestures, and the benefit of ensemble work with other students, thus acquiring the needed répertoire in the most practical way. The operas are rehearsed just as they would be for an actual performance, and any singer equipped with ten rôles studied in this way is ready for an operatic engagement. Many are the young artists who have gone from these classes to the operatic stage to fill leading rôles with no other experience than this. These classes are held in an auditorium with large stage and all appurtenances therefor. For beginners there are separate classes in gesture work, dancing and fencing.

Oratorio Classes

In these classes held in the Studio all the standard oratorios are studied—solo parts, duets, quartettes, all ensemble parts except chorus, sung as in an actual performance, in order to send the young singer out thoroughly prepared for his task. These classes will be in charge of Mrs. Saenger.

Concert Work

Monthly musicales will be given for the pupils, at which those who are prepared will have an opportunity to sing, thus trying themselves in song recital and concert work before essaying a larger public.

Light Opera, Musical Comedy and Vaudeville

There is no branch of the vocal art neglected in this Studio, from grand opera to vaudeville, the latter being, in Mr. Saenger's opinion, a schooling second to none in which to acquire that difficult art of putting one's self *en rapport* with an audience.

Singing for Managers

Mr. Saenger is in touch with the best managers here and abroad, and whenever it is possible he invites the manager to come to the Studio, where a number of singers are presented to him under the most favorable conditions and amidst familiar and congenial surroundings—quite different from singing on trial in a strange office. A good many managers have availed themselves of this opportunity and many students have been engaged for grand opera, comic opera, oratorio and concert work as a result of these hearings. No less than a dozen of these young artists will make their bow to the public during this coming season. Among these are: Paul Althouse, a young tenor with a beautiful voice; Lila Robeson, a contralto of the Schumann-Heink order, and Stella de Mette, a lovely mezzo-soprano, engaged for the Metropolitan Opera House; Agnes Berry and Helen Warrum, sopranos at the Chicago opera, where Henri Scott had so much success last season and has been re-engaged for two years; Charlotte Nelson Brailey, Harriet Foster, Austin Hughes and Harold Mallory, four sterling artists who have been engaged by the Redpath Lyceum Bureau to produce the brilliant one-act opera, "A Lover's Quarrel," which was prepared and staged by Mr. Saenger; May Allison, who is to sing the leading soprano role in the "Quaker Girl." Among the Saenger artists who have become famous in concert work and will fill important engagements this season are: Mme. de Pasquali, who is also a member of the Metropolitan Opera Company; Florence Hinkle, Marie Stoddart-Gaylor, Margaret Berry-Miller, Elizabeth Tudor, Mae Jennings, Elsie Baker, Mildred Potter, Elbert Fretwell, Albert Wiederhold and Léon Rains, who comes to America this season to do Song Recital work, after singing leading bass rôles for ten years at the Dresden Royal Opera.

Mr. Saenger's Influence on Conditions of Vocal Art in America

Mr. Saenger has been the pioneer in introducing the American-taught opera singer to the American public. For years the great impresari were afraid to engage an American-taught singer until he could come with the stamp of European approval, but during the Conried régime this became a thing of the past. When Conried wished to introduce our famous American tenor, Riccardo Martin, to the American public, he sent him to Mr. Saenger to prepare for his Metropolitan Opera House début, and after Marie Rappold, fresh from the Saenger Studio, made a great success in a leading rôle at the Metropolitan Opera House, the path was open, and since then many young Americans have been engaged at the great opera houses, not only from the Saenger Studio, but from other studios as well. The conditions to-day are such that any young singer equipped with a répertoire, who can really do the work, will find no difficulty in securing an engagement, whether he be American taught or not. Orville Harrold, who made such a phenomenal success at the Manhattan Opera House, was sent by Oscar Hammerstein to Mr. Saenger to be trained for grand opera, and was Hammerstein's mainstay during the London Grand Opera season last year.

International Reputation

After the coming of Rudolf Berger, first tenor of the Royal Opera of Berlin, to study with Mr. Saenger, and his tremendous success on his return, this American teacher's reputation was immediately established throughout Germany. Already many German singers have followed in the footsteps of Herr Berger, at last turning the tide of Europeanward flowing students back to our western shores. While in Berlin, preparing Berger for his début, the American basso, Putnam Griswold, sought Mr. Saenger for advice and criticism relative to his forthcoming appearances at the Metropolitan Opera House. Griswold is so enthusiastic about the assistance and guidance rendered him that he takes pleasure in speaking of Mr. Saenger as one of his American teachers. Many of the great European singers who visit our country seek the Saenger Studio. Here last season Mme. Gerville-Réache prepared her German rôles and also restudied "Delilah"; Heinrich Hensel prepared "Siegfried," "Sigmund" and "Lohengrin," which he sang at the Metropolitan Opera House, and also "Parsifal" and "Loge," with which rôles he had great success at the Bayreuth Festivals this year. Ludwig Hess, one of the great song singers of Germany, is most enthusiastic about this American teacher. The impresario of the Berlin Opera, Count von Hülsen, tried to induce Mr. Saenger to establish himself in Berlin for a few months each year, but this teacher's time and energies are so heavily taxed at home that thus far he has not been able to attempt a division of labor. On his yearly visit to Berlin he receives the artists who cannot come to America and who desire his advice and diagnosis. Wherever opera is sung, wherever song is appreciated, there one finds the Saenger artist. Allen Hinckley, for three years principal basso at the Metropolitan, is now adding new laurels to his fame in South Africa and Australia. The Saenger Studio has sent out artists who are to-day singing in all parts of the world, and it is in every sense of the word an international Studio.

A. L. J.

PLETHORA OF MUSIC IN INDIANAPOLIS

Condition of Over-Production Caused by Nine Different Purveyors Offering Musical Wares to the Same Public—Noted Artists Announced by Ona B. Talbot and Local Männerchor—Plans of the Various Organizations

INDIANAPOLIS, IND., Oct. 5.—The musical condition of Indianapolis is unique for a city with a population of 219,000. There are existing and operating at the opening of the season nine different musical organizations and impresarios, which are demanding support from the same public, and this does not include the theaters, which bring in attractions of a high standard. This condition of over-production will not be found existing so strongly in any other city in the United States. The oldest and most substantial influences toward bringing the best musical attractions sometimes fail because of the lesser lights which try to shine, and succeed only to a certain extent.



Ona B. Talbot

The strongest light in our musical world is Ona B. Talbot, whose eleventh season is now opening and whose concert series announcements have already been made in MUSICAL AMERICA. It is a list of the finest artists available and is assured of support. This impresario has already a definite plan for a big Wagner-Centennial Festival for next year, and she is now working to complete the detail arrangements for the event.

The Männerchor, under the direction of Rudolph Heyne, will give seven concerts during the season. First the chorus will offer Heinrich Hofman's "The Fair Melusine" with Mme. Rider-Kelsey and Claude Cunningham as soloists. Besides this there will be a Männerchor concert course, including such artists as Alma Gluck, Zimbalist, Flonzaley Quartet, Jeanne Jomelli and Christine Miller.

The Musikverein, under the direction of Alexander Ernestinoff, will have its first concert in November, when Coleridge-Taylor's "A Tale of Old Japan" will be presented with both the mixed chorus and the Musikverein Orchestra.

The Liederkranz is under the direction of Fritz Krull and it has planned most attractive concerts for its members.

The Indianapolis Orchestra, with Mr. Ernestinoff as conductor, will give eight concerts this season and on these programs local artists will be heard as soloists. The first concert will be given on October 13. There is now a plan to incorporate this organization so as to work upon a more substantial basis, and from the bright outlook this plan will be successful.

The People's Concert Association will have only three concerts in its series. In the second concert the chorus of almost 300 voices, under the direction of Edward Bailey Birge, will give the "Messiah." Mr. Birge is also on the board of directors of the People's Concert Association, has been prominent as a director of ensemble work of the Ladies' Matinée Musicale, and is supervisor of music in the public schools, and also the organist of the Fourth Presbyterian Church.

Two Societies Co-operate

The Ladies' Matinée Musicale has made several changes this season, the principal one being the discontinuation of the artists' course and the co-operation with the People's Concert Association, to the extent that two tickets for two different concerts will be given to each member of the Musicale. This organization will meet at Hollenbeck Hall. On "President's Day," which opens the season October 9, Carl Morris, baritone, formerly of this city, will give the recital.

The most recent announcement in the impresario field is the one made by Mr. and Mrs. David Baxter, who are bringing here on October 12 for two performances "The Secret of Suzanne," with three artists from the Chicago Opera Company. There will be a concert preceding each performance of the Wolf-Ferrari one-act opera and the artists will include Francisco Daddi and Alice Zeppilli.

The Metropolitan School has a larger enrollment than any previous year. The Indianapolis Conservatory has several new faculty numbers; and besides, Gaylord Yost, violinist, and Carl Buetel, pianist, still remain, and they promise more attractive chamber music for the season. The College of Musical Art, with Oliver Williard Pierce as president and head of the piano department, offers special interest to those wishing the artist's course of instruction.

New Studios Opened

There are also new independent studios opened, including those of Paul F. Wachsmann, violinist, and the Sampaix School of Pianoforte, which already has a large enrollment. Irene Boswell St. Quentin, pianist, has also opened a studio. Two active teachers are Jesse Crane, pianist and organist, and David Baxter, the Scotch basso, who will spend one day of each week at his Louisville studio, besides doing recital work. Maurice C. Love, teacher of singing, has opened a new studio.

The Schellschmidt Studio has reopened with a new faculty member, successor to Louise Schellschmidt, harpist, namely, Francis Wilhite, one of the most capable musicians in the State. The Schellschmidt-Carman Trio, composed of Adelaide Carman, pianist; Adolph Schellschmidt, 'cellist, and Bertha Schellschmidt, violinist, has planned an interesting répertoire of chamber music.

M. L. T.

ATLANTA TO HEAR UNIQUE PROGRAMS

Kitty Cheatham in Concert for Joel Chandler Harris Memorial

ATLANTA, GA., Oct. 5.—The outlook for an interesting musical season in Atlanta is most promising. Kitty Cheatham will be one of the leading attractions, and will give a unique program for the benefit of the Uncle Remus Association, which is working to preserve the "Wrens Nest," the home of the late Joel Chandler Harris, as a permanent memorial and Mecca for the people who loved his folklore.

Oscar Pappenheimer, whose Monday evenings have become one of the most important factors in the musical life of the city, will give particular attention to chamber music and vocal music, which does not often appear. Mr. Pappenheimer and his co-workers seek to present on their programs the things which are not generally heard, but which have as much merit as the things that are better known. The Monday evenings at the Pappenheimer residence are entirely impromptu as to program, the artists playing what is suggested at the meetings. Occasionally there are specially prepared programs which consist of Grieg compositions of great merit which are rarely heard. Another form of program at the Pappenheimers' will consist of the compositions of three American composers, E. A. MacDowell, George F. Linder, and C. W. Dieckmann, the latter two composers being residents of Atlanta. Their compositions are not given as a mere compliment, but because they merit being heard.

The Atlanta Conservatory of Music is becoming a great factor in musical development in the South. Its managers have spent time, money and brains in evolving a high standard for each department. When the Klindworth Conservatory, with Kurt Mueller as director, joined forces with the young enterprise the number of students increased so as to necessitate a constant increase of the faculty. Kurt Mueller, the pianist, has successfully played in the musical centers of America and Europe. George F. Lindner is a splendid violinist and composer, while Wilford Watters has already established himself as a sterling singer. Charles A. Sheldon, Jr., the organist, is favorably known in the South. The oratory department is in the able hands of Sarah Adelle Eastlack. Mrs. Kurt Mueller, Mrs. Lottie Gray Browne, Mrs. Margaret B. Holder, Kate K. Blatterman, Dorothy Scott and Sylvia Spritz are successful teachers.

The directors have planned a series of six subscription concerts to be given during the coming Winter. Kurt Mueller will play several concertos with orchestra, among which is one by Busoni, for piano and orchestra, with chorus; also symphonic poems by Liszt and Strauss, and compositions by Reger, Sgambati, Ravel, Severac, Schumann, Beethoven. Mr. Lindner will give a violin recital and the series will be opened in October with a vocal recital by Mr. Watters. One entire evening will be devoted to Max Reger.

L. B. W.



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ATLANTIC CITY REVIEW—Miss Curtis in addition to a superb voice possesses a magnetic stage presence and her various selections were received enthusiastically.

GREENBORO DAILY—Miss Curtis has a fine stage presence, magnetic personality, strong and graceful gestures and a dramatic soprano voice of marvelous sweetness and gauge.

COLUMBIA, S. C., STATE—Her voice has a remarkable carrying quality and her faultless intonation is also very agreeable. She has a charming personality, and her singing, while not unaccompanied by grace and ease, is without artifice.

NASHVILLE, TENN.—Miss Curtis, with a clear, high soprano and queenly appearance, scored heavily in the song, being recalled many times.

LITTLE ROCK, ARK.—She has a voice of splendid volume and unusual range. Her medium high notes are peculiarly beautiful, and her work drew her much applause.

OMAHA, NEBR.—Miss Curtis was applauded enthusiastically. The purity of her voice and her command of the art of song were shown in her solo and in the "Rigoletto" quartet selection.

DALLAS, TEXAS—She has breadth in the lower register, possesses plenty of temperament and has a couple of high notes that are brilliant.

BRIDGEPORT, CONN.—Miss Curtis was in excellent voice and sang gloriously. It seemed to those present that her golden voice had never before been so clear, strong, sweet and flexible. The selections rendered served to admirably demonstrate the tuneful vibrant quality of her wonderful vocal ability. The singer's pleasing personality and composed stage presence greatly enhanced the musical pleasure of the hour.

LOUISVILLE HERALD—Miss Vera Curtis won fresh laurels, evidencing not a little dramatic ability, almost perfect enunciation, and much careful training.

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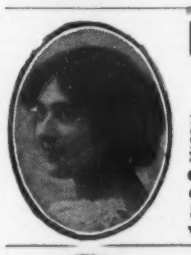
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ECHOES OF MUSIC ABROAD

Double Premiere Next Week for Eugen d' Albert's Latest Opera — Omelette Music One of Strauss's Surprises in "Ariadne on Naxos"—Minnie Hauck in Possession of Wagner's Home on Lake Lucerne—How Paris Opera Directors Will Carry Out Their Original "Parsifal" Plan—Saint-Saens Now Dean of French Composers

ONE of the unexpected features of the new European music year is the return to the concert stage of Eugen d'Albert after his many emphatic asseverations of final, irrevocable divorce from it—always leaving himself a loophole for orchestra pension fund concerts and other benefit occasions. It is common knowledge that d'Albert hates to practise, and a view of his obviously very rusty condition a year ago, which did not deter him from playing at the Liszt Centenary Festival in Budapest, the admirers of his wonderful art at its best may well feel apprehensive as to his preparedness for a season of concert work.

For hasn't he been just as busy as ever with the opera composing that alienated his affections from his concert work in the first place? Undismayed by the hollow failure of "The Conceded Wife" last Winter he has since brought another work for the stage to completion and started still another on the way, due, it is claimed, for a Munich *première* before the season is over. In the light of such activity in his favorite field it is not easy to imagine just what could have been the incentive to drive him back at this time to work that irks him unless it was financial pressure. However it may be, London will give him a warm welcome back to the city where his musical education was begun, when he appears at the Queen's Hall Symphony Concert on November 16 to play Beethoven's "Emperor" Concerto, and again at Bechstein Hall two weeks later, when he will give a Beethoven recital program.

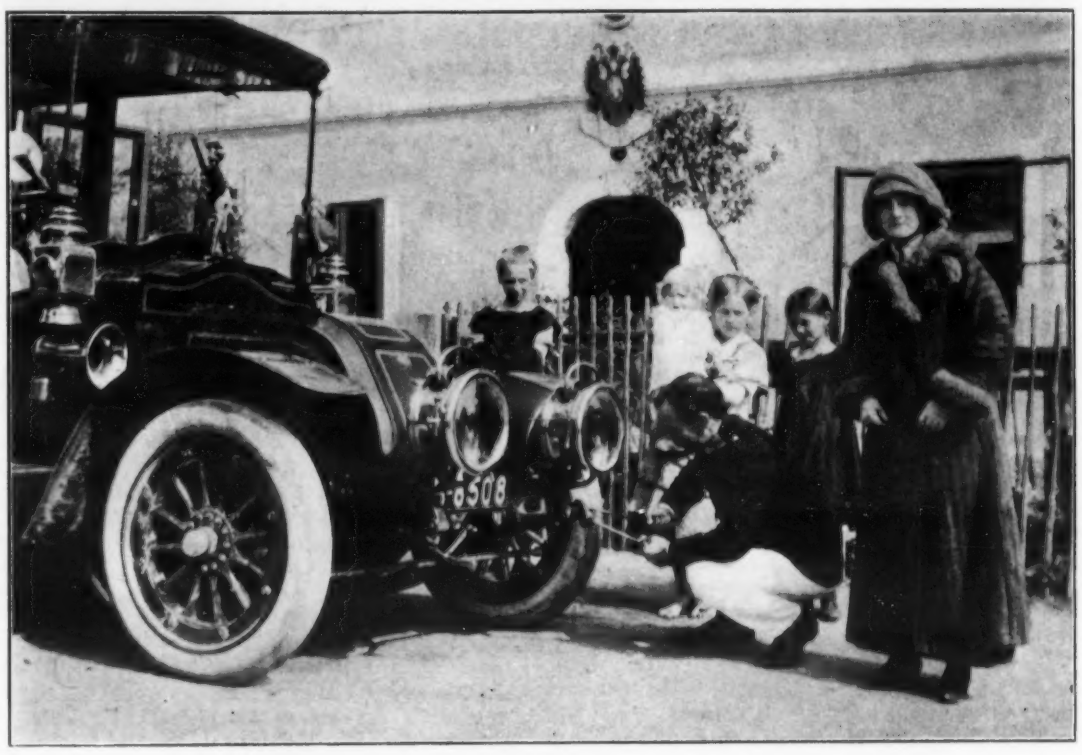
It is on Tuesday next that his new opera is to be launched with all the theatrical pomp and circumstance that a double *première* can provide. For not Dresden alone will hear it on that evening, but also Vienna, Hans Gregor having arranged to produce it at the Court Opera there simultaneously with the first performance at the Dresden Court Opera. Once more a change has been made in the title. The composer has turned against "Dead Eyes," for which he had discarded the first name, and has gone back to the original title, after all—"The Chains of Love." The text, which, as has already been told, was drawn from the source of "Tiefland," the Spanish poet Guimera, deals with the romance of a village Don Juan and is described as uncommonly gripping. For the other new opera, destined for Munich but still unfinished, the text has been provided by Roda Roda and Gustav Meyrink.

* * *

OMELETTE music, we are now warned, is a culinary surprise which the concocter of the homely *motives* of a "Domestic Symphony" has in store for the lovers of Straussian realism who may journey to Stuttgart for a certain well-advertised *première* on the 25th of this month, or otherwise have an opportunity to hear "Ariadne on Naxos" in any of the German cities that are to follow with productions. It is recalled that some years ago a wag said that Richard Strauss could set to music "anything in the heavens above, the earth beneath or the waters under the earth. The next thing we shall hear will likely be a musical menu!" And now, it would appear, the casual prophet has been taken at his word.

The banquet scene has been amplified into a diverting intermezzo with a ballet of cooks and serving men, *obbligato* music to stimulate both wit and appetite and a menu served *à la Strauss*. In arranging the bill of fare the composer may be relied upon to have had in mind some piquant musical sauce to be served with each course. There will be Rhine salmon with white Burgundy; leg of mutton, Italian fashion, with Bordeaux; thrushes and larks with wine of Epernia; and, as a crowning effort of the *cordon bleu* who presided over M. Jourdain's kitchen, an *omelette surprise*.

This omelette, writes a Berlin correspondent to the London *Observer*, will make its entrance on a golden wagon drawn by the four cooks and "when the pie is opened" a jaunty scullion—impersonated by Greta Wiesenthal, the Vienna *danseuse*—will emerge and dance for the delectation of the guests. But when the guests exclaim in admiration over the "omelette music" their host assures them that "this is nothing compared to what you will hear later—I mean the opera by my young protégé!"



Maggie Teyte at the Austrian Frontier

Maggie Teyte, the English soprano, of the Chicago-Philadelphia Opera Company, and her husband, M. Plumon, ran into a hot wave on their recent automobile tour in Europe and to escape the heat of the day they traveled all night and slept in the daytime. The snapshot here reproduced caught Mme. Teyte in front of an Austrian customs office while a customs official was busying himself about the automobile.

And now comes the second surprise! In order to justify the incorporation of the Strauss opera into "Le Bourgeois Gentilhomme' occasional allusions have been ingeniously interpolated by Hugo von Hofmannsthal in the Molière text that throw the interest of the audience forward to the closing episode. The *maître de musique* who is one of the teachers of the fine arts with whom the *parvenu* Jourdain has surrounded himself has a pupil whom he has succeeded in bringing to the attention of his wealthy patron, and in the Hofmannsthal version this composer is none other than the young Strauss, who has written an opera, "Ariadne on Naxos," which Jourdain has commanded to be performed at a soirée he is giving for the beautiful Marquise Dorimène.

This young composer, *alias* Strauss, has a speaking rôle in the revised comedy, and a scene created for the purpose of focussing the attention of the audience upon him and his work affords an opportunity for the ventilation of views on the conditions of present-day music. When the actors of a play within a play, for instance, assemble in the green-room one of them asks:

"Why is such rubbish allowed to be performed? If I were the King I would instruct the police to forbid all music which a canary bird could not sing after one hearing, and any fellow who dared write any other kind I would throw into irons."

The opera written by the young stage composer is based on the mournful episode of Ariadne's lament for the faithless Theseus, and this is to be followed by a sprightly intermezzo dealing with the mercurial affections of Zerbinetta, the Colombine. With a fine disregard for musical values M. Jourdain decides at the last moment that his guests would be bored by a lachrymose classical episode and orders that the two works be given simultaneously. The *maître d'orchestre* cannot choose but obey and proceeds to fuse the two works as best he may be by having the Intermezzo ensemble stranded upon Ariadne's island and trusting to the inspiration of the actors to make what they can of the incongruous combination.

The young composer is frantic at the mutilation of his work and finds but poor consolation in the irony of the dancing-master, who asks:

"But would you not rather have your work heard in an abbreviated form than not heard at all? It is just the opportunities for judicious 'cutting' that often contribute largely to the success of a work, and the first thing which a Court Intendant who is obliged to cater to a royal patron asks about all opera is whether there are any good 'cuts.' It is high time that some clever musician should avail himself of this and *intentionally* compose a certain number of such passages in his score, so that when they are eliminated the work would remain as originally planned."

From which it will be seen that under cover of the stage Strauss is having his fling at the opera managers of the present day.

An amusing little episode has already leaked out from the rehearsals now in progress at Stuttgart. At one place in the score a violinist, bending low over his instrument, whispered to his neighbor, "Don Juan!" Strauss caught the *sotto voce* remark from his position at the conductor's desk, and retorted, "Quite right! But don't you agree with me that this passage is quite good enough to be used again?"

* * *

HERE at last is a Brunhilde of heroic mould. It is not a *Brünnhilde* of Wagnerized mythology, however, but just a German Fräulein Brunhilde, who, after a season at the Passage Theater, Berlin, has been appearing at a London musical hall.

Miss Brunhilde, who is only eighteen years old, is 7 feet 11 inches in height and weighs 280 pounds. But her architectural proportions are not her only claims upon public attention. It is said of her that she possesses "a beautiful soprano voice" and is "a brilliant pianist," which, the press agent would have us believe, are "remarkable accomplishments for a woman of her build"—just why, he neglects to explain, and in the absence of the necessary explanation the reader of average intellect will continue to imagine that a "woman of her build" should have phenomenal power both of lung and arm. The English term used in describing her weight, twenty stone, is peculiarly suggestive of an attitude toward the keyboard by no means limited to piano-players "of her build."

With such dimensions and "a beautiful soprano voice" surely she is a rare opportunity for some realism-loving producer of Wagner music drama on the still hunt for a really imposing daughter of *Wotan* to bellow forth her "Ho-jo-to-ho!" There might be some resentment on the part of the other members of the cast, of course, for she would dwarf everyone else on the stage—even a stalwart six-feet-four Slezak would shrivel into a stunted sapling beside her seven-feet-eleven.

* * *

"PALLID profanation"! The expression is Mr. Puccini's, or the English equivalent of the one the composer of "Madama Butterfly" used to characterize the New York "Parsifal"—*à propos* of the agitation devout Wagnerites are fomenting to preserve the Bayreuth sanctity of the Grail music drama inviolate—after his visit to Bayreuth a few weeks ago. This is what he wrote, according to the Berlin correspondent of a London daily:

"I have heard 'Parsifal' at Bayreuth and I have heard it at the Metropolitan Opera House. At the former place it filled me with sublime reverence; at the latter it appeared to me pallid profanation."

The publishers of "Parsifal" would appear to be determined to defer the evil day of general profanation, whether pallid or lurid, up to the last second of copyright protection, for they have made known that the score will not be available to any one before January 1, 1914. This means that opera directors who have been planning productions of the work during the first month of its freedom will be forced to postpone them, unless they are content to give slapdash performances inadequately rehearsed, or else devise some such ingenious evasion of the ruling as Messager and Broussan have hit upon.

The directors of the Paris Opéra long since announced that they would produce "Parsifal" in January of 1914, and now, in order to make good their promise in the fact of the publishers' decree, they have invited the director of the Amsterdam Wagner Society, Henri Viotta, to conduct the first Paris performance, on the agreement that he will place at their disposal for the time being the score he secured for the performances of the work he gave in Amsterdam a few years ago, following Heinrich Conried's example, in defiance of Bayreuth. How Gabriel Astruc will match this ingenuity so as not to lag behind with his rival production at his new opera house in the Champs-Elysées, remains to be seen.

London looks forward to hearing the jealously guarded music drama during the early summer of 1914, when, according to present plans, it will be the *clou* of Covent Garden's annual "grand" season. Vienna, like Paris, is promised two productions, one at the Court Opera, the other at the People's Opera, while Berlin will hear it at the new German Opera House in Charlottenberg in any case, and, in all probability, at the Royal Opera as well.

Meanwhile, the pro-Bayreuth faction is not wearying in its endeavors to create a general public sentiment against the release of "Parsifal," and now the veteran conductor, Dr. Hans Richter, of long years' association with Bayreuth festivals, has written from his retreat at Wirishafen to friends in Vienna to say that "at all times the Germans have treated their great men miserably, as the history of the lives and sufferings of these great departed shows. Why should the present generation be better or more sensitive than their forefathers?

"I rejoice that I can flee to a corner in my Hungarian birthplace," continues Dr. Richter, "and need not blush at being a German. Gain and hatred unite the irreconcilable enemies of Wagner in their attempt to nullify his last wishes. The speculators will probably be disappointed, as 'Parsifal' is not a work for the crowd which fills the boxes of a modern theater, and would sound there as an 'Ave Maria' in the mouth of a painted wanton. There is only one resource—the German women must take 'Parsifal' under their protection and place at their head some noble high-souled woman in an influential position to

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 109]

give their words effect. But where is such a woman to be found?"

* * *

WITH the death of Massenet Camille Saint-Saëns has become the dean of French composers. Just now he is taking a long rest in Savoy before attacking the program of creative work he has laid out for himself for the Winter. No more operas will he compose, he has said; instead, he will write chamber music and organ music, and he has also a commission for a Biblical cantata to be performed in England.

On the Riviera, where the composer of "Manon" and "Werther" was specially popular, Massenet anecdotes are still the order of the day. One *à propos* of his relations with Saint-Saëns relates that once, when Massenet was referred to in Monte Carlo as the foremost composer of France, he shook his head deprecatingly and said: "Oh no, France's foremost composer is Saint-Saëns. What a wonderful artist! What a great and noble talent!"

In astonishment one of the singers present remonstrated: "What! You praise Saint-Saëns! Aren't you aware, then, that he ran down 'Ariane' and pronounced your music absolutely worthless?"

"Did he really say that?" asked Massenet, with an ironical smile. "Well, that doesn't mean anything. Saint-Saëns and I are accustomed when we speak of each other to say exactly the opposite of what we think."

* * *

TIME was, and not long since, when a visit to Richard Wagner's home of exile at Triebschen was a favorite pilgrimage of musical transients in Lucerne. Algernon Ashton, the English composer and letter-writer, discovered while in Switzerland last month that the house is no longer open to the public and promptly notified the London *Daily Telegraph* so that others might not waste time on a futile trip out from Lucerne. The house is now owned and inhabited, it seems, by Minnie Hauck, of pre-Calvan "Carmen" traditions, who, naturally enough, resents the intrusion of strangers.

Notices are posted up in three different languages, English, French and German, strictly prohibiting all and sundry from entering the grounds, while, for the benefit of those who cannot read any one of those languages, there is a fierce watch-dog to act as interpreter. On the house itself there is affixed a memorial tablet stating that Richard Wagner lived there from April, 1866, to April, 1872, and wrote there "Die Meistersinger," "Siegfried," "Götterdämmerung," the "Kaisermarch" and the "Siegfried Idyll."

* * *

IT was fitting that the music used at the funeral service of the late Samuel Coleridge-Taylor at the Church of St. Michael and All Angels, West Croydon, should have been drawn from the composer's own works. The funeral march from "The Death of Minnehaha" was played on the organ, a violinist played the slow movement of the violin concerto in G minor and a baritone sang "When I am dead, my dearest," from the "Sorrow Songs," which were dedicated by the composer to his wife.

"A Tale of Old Japan" was looked upon by Coleridge-Taylor as his finest choral work, asserts a friend of his who had been in close touch with him, and before it was written he had held the same opinion in regard to his one-act opera, "Endymion's Dream," which received its first concert performance at the Brighton Festival of 1910. He considered the tenor scene, "Who calls? Disturb me not," from "Endymion's Dream," superior to the familiar "Onaway, Awake!" He spoke of his new violin concerto in G minor, however, as his *magnum opus*.

A letter of generous appreciation, written by Edward Elgar as far back as 1898, is now recalled by the London *Daily Telegraph* as a relief from the "competition and bitterness and jealousy" of these latter days. Elgar had been invited by the committee of the Gloucester Music Festival to write an orchestral work for the next year's meeting. This was the reply he sent to the festival conductor:

"I have received a request from the secretary to write a short orchestral thing for the evening concert. I am sorry I am too busy to do so. I wish, wish, wish you would ask Coleridge-Taylor to do it. He still wants recognition, and is far and away the cleverest follow going amongst the young men. Please don't let your committee throw away the chance of doing a good act.—Edward Elgar."

The result of this letter was Coleridge-Taylor's Ballade in A minor.

* * *

A "DRAMA OF LONGING" is the eloquent designation that has been applied to the new opera now engrossing the attention of Don Lorenzo Perosi's brother, Marziano Perosi, who is a resident of Vienna. "Jenny" is the simple title of the novelty, the scenes of which are laid in Switzerland and at Monte Carlo. An Italian company will give the first performance in either Vienna or Budapest this Winter.

J. L. H.

EARLY SEASON ACTIVITIES OF BOSTON ARTISTS

BOSTON, Oct. 8.—Theodor Seydel, a member of the Symphony Orchestra, has just returned from a three months' trip through the principal countries of Europe, where he has arranged a most interesting tour for his daughter, Irma, a prominent young violinist, for next Spring and Summer. The series will open with two concerts with orchestra at Cologne, and will be extended through Aachen, Germany; Bonn, Banic, Nauheim, Wiesbaden, Sondershausen and Homburg. Miss Seydel will appear as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, on November 23; with the St. Paul Orchestra, on January 19, and with the Apollo Club, of this city, on December 31.

Charles Bennett, a member of the faculty of the New England Conservatory of Music and bass soloist at Trinity Church, has reopened his studio at Huntington Chambers. Mr. Bennett has also planned much concert work for the coming season.

Laura W. Webster, 'cellist, is again teaching, after a restful Summer spent at North Truro, Cape Cod.

Harris S. Shaw, pianist, and Lucile Orrell, 'cellist, gave a recital, on October 3, at Providence, and on the following evening at Worcester. Mr. Shaw was also accompanist at the musicale given before the Imanuel Association at Newton.

Katherine Crockett is meeting with success in her choir work at the Somerville Universalist Church. Miss Crockett also has charge of the vocal department at the Vose School of Music, Lawrence.

Marion Banfill, pianist, and Charles Banfill, violinist, gave the opening concert before the Dorchester Women's Club on October 8. They are pupils of Felix Fox and Adamowski.

Frank E. Morse has reopened his studio with a large class of pupils. Mr. Morse has a large farm near Manchester, Vt., and demonstrated his success by winning two first prizes on apples at the Manchester fair.

Alvah Glover Salmon resumed teaching at his New York and Boston studios early in October, registering pupils from ten States. A special course for pianoforte teaching is offered this year by Mr. Salmon, the plan of study including ear training, playing at sight, harmonic analysis, the application of embellishments, treatment of pedals, a complete system of modern technical exercises and a carefully graded list of 500 studies and pieces in all keys.

In addition to Mr. Salmon's work in the class-room he will continue his recitals and lecture recitals on Russian music; more than thirty engagements having been booked to date. In this field Mr. Salmon stands alone, being the only American to study music in Russia and to supplement this study by giving lectures and playing piano recitals of Slavonic music in the large cities and colleges of this country.

A string quartet and a sonata for piano from Mr. Salmon's pen will be published in January.

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PORTLAND SYMPHONY IN SECOND SEASON

Oregon Orchestra to Give Series of Six Concerts—Fine List of Artist Concerts

PORTLAND, Ore., Oct. 1.—The Portland Symphony Orchestra is about to begin active work for its second season. The first concert is scheduled for the latter part of October. At a recent meeting of the organization, which is a co-operative affair, officers were elected for the coming year. Mose Christensen, president, was unanimously re-elected, as were practically all the other officers. By a ballot of the members of the orchestra, Carl Denton, Harold Bayley and George Jeffrey were elected conductors, the first two named succeeding themselves. The orchestra will number more than fifty players. Among the chief works to be presented at the six concerts are the following:

Symphony No. 3, Beethoven; Symphony No. 7, Beethoven; Scotch Symphony, Mendelssohn; Irish Symphony, Stanford; Symphonic Poem, "Les Préludes," Liszt; Overture, "1812," Tschaikowsky; Symphonic Poem, "Finlandia," Sibelius; Overture "Tannhäuser," Wagner;; Overture, "Ruy Blas," Mendelssohn; "Carneval" Overture, Dvorak; "Fingal's Cave" Overture, Mendelssohn; Overture, "Di Ballo," Sullivan; Symphonic Poem, "Antar," Rimsky-Korsakow; Suite, "Jeux D'Enfants," Bizet; Serenade for Strings, Elgar; "Coronation March," Saint-Saëns.

Through the efforts of the members of the orchestra and their friends, proper financial backing has been assured. To W. D. Wheelwright, a progressive business man of Portland, is largely due the success in raising the necessary funds.

Leading Subscription Concerts

Probably the greatest factor in the general musical education of the Pacific Northwest is the subscription concerts given under the Lois Steers-Wynn Coman management. Twelve years ago these women inaugurated this series of concerts with Mme. Nordica as the first artist to appear. Since then they have presented, not only in Portland but in the cities of Oregon, California, Washington, Idaho and Montana, the very best artists procurable anywhere. This Winter they will present Riccardo Martin, Rudolph Ganz, Ysaye, Mme. Sembrich, Mme. Gadski, Godowsky, Lhévinne, Mischa Elman, The Alice Nielsen Concert Company and possibly the Chicago Grand Opera Company.

Eugene Kuester, formerly of New York, who opened offices in Portland last Spring, has identified himself with the musical life not only of Portland but of the Northwest in general. The coming season he will present a course of six subscription concerts, having named his enterprise the "Portland Philharmonic Course." This course is under the auspices of the Monday Musical Club, and is as follows: November, Charles Derbyshire, baritone, and Susie Fennel Pipes, violinist; December, David Bispham; January, Lilly Dorn, dramatic soprano; Edith Haines-Kuester, composer-pianist; Herbert Riley, violoncellist; February, Lillian Nordica, with William Morse Rummel, violinist, and Romayne Simmons, pianist; March, Mme. Mary Hallock, pianist; Pauline Miller Chapman, mezzo contralto; April, Dr. Augustus Milner, the *lieder* singer. Mr. Kuester is arranging courses in several other cities of the Northwest, presenting the same artists, some of whom are under his exclusive management for the season. Mme. Norelli, at present in Europe, who calls Portland her home, returns for a tour of the Pacific Coast in the Spring. The U. S. Marine Band will play at the Armory, October 16, under the local management of Mr. Kuester, who is also considering handling the St. Paul Symphony Orchestra which is planning to come to the Coast next Spring. A novelty for Portland and one to which the society element is lending strong support is the Morning Musicales which are being arranged by Mr. Kuester to take place in the Multnomah Hotel. Distinguished artists are to appear, the series opening with Alexander Saslavsky, Eugene Bernstein and Herbert Riley, who have united in giving chamber music. The trio will be assisted by Pauline Miller Chapman, whose voice has given much delight to Portland music lovers. The regular series in December and January will bring Kitty Cheatham and Carrie Jacobs Bond.

The Portland Musical Association makes its initial bow to musical Portland for the season of 1912-13, with an announcement of four interesting concerts by artists of international reputation. The Association was formed in the late Spring by twelve of the ardent music lovers of the city, for the purpose of stimulating musical interest and of providing more concerts for Portland at prices which will be within the reach of the student class. The artists announced for this season are Leo Slezak, tenor; Julia Culp, Dutch, *lieder* singer; Maud Powell, violinist, and Tina Lerner, pianist. The officers and members of the new society are Mrs. Warren E. Thomas, president; Mrs. Rose Bloch Bauer, vice-president; Mrs. Robert Strong, secretary; Mrs. W. A. T. Bushong, treasurer; Mrs. John F. Logan, Mrs. Beatrice Dierke, Mrs. Lulu Dahl Miller, Mrs. Emma B. Carroll, Mrs. Alf Klingenberg, Mrs. F. P. Young, Mrs. Rose Coursen Reed; Frank H. Jones, business manager. The first recital will be given in November, with Tina Lerner as the attraction.

By reason of its years and members, the Apollo Club heads the list of local clubs. It contains sixty of the best male voices in Portland. For several years, under the able direction of William H. Boyer, it has been acknowledged the leading male chorus of the Pacific Northwest. Its concerts are given twice a year to packed houses and with well known soloists. John Gill is the president, and the accompanist is W. E. McCulloch.

The Monday Musical Club will this year undoubtedly reach a high mark in the musical affairs of Portland. The plan is to afford not only recitals by home talent but to give the members an educative course of lecture recitals. With Eugene Kuester as manager, the club will bring to its doors six concerts, including Mme. Nordica and David Bispham among the attractions. With the club routine there will be a German class and chloral division, both of which branches did most creditable work last season.

At the last election of officers Mrs. Herrman Heppner was made president after a year's absence from the chair. Mrs. Ralph C. Walker is vice-president; Mrs. Ella Bruce, secretary; Mrs. Lillian Stafford, treasurer; Mesdames Lillian Consor, Nathan Harris, F. G. Cupper, Frank Fleming, J. P. Ludlam, E. M. Baker and Nettie Greer Taylor, the Board of Directors. There is every reason to believe that the Monday Musical Club will prove itself an indispensable asset to the Portland musician and student.

William Mansell Wilder has been identified with the musical life of Portland for the last twenty-five years as one of the leading organists and directors. The Orpheus Male Chorus, numbering sixty-seven active and four hundred associate members, is under his direction, as is also the Wilder String Quartet. The program of the Orpheus Club, as outlined for this season, will be such a departure from accepted standards of male chorus work in Portland as will undoubtedly provide a surprise to its patrons. The soloist for each concert will be one of national reputation The officers and directors are: R. W. Morris, president; R. M. Hockenberry, vice-president; J. Thomas Leonard, secretary; R. H. Bond, treasurer; H. A. Henneman, librarian; William Mansell Wilder, conductor. Honorary members are the Governor of Oregon and Joseph Macqueen. Directors are Judge W. K. Lowery and W. M. Wilder. H. C.



(1) Mose Christensen, President Portland (Ore.) Symphony Orchestra. (2) Lois Steers, Local Manager. Other Pictures, Officers and Board Monday Musical Club of Portland. (3) Mrs. Nettie Greer Taylor, (4) Mrs. Nathan Harris. (5) Mrs. Lillian Consor. (6) Mrs. Frank Fleming. (7) Mrs. Cora Kupper. (8) Mrs. E. M. Baker. (9) Mrs. J. P. Ludlam. (10) Mrs. Ella Bruce. (11) Mrs. Herman Heppner. (12) Mrs. Ralph C. Walker. (13) Mrs. Lillian Stafford.

To Join Chicago College of Music Violin Department

Leon Sammatini, a European violinist, arrived in New York on the *Cedric* September 30, to take the post of director of the violin department of the Chicago College of Music. He went direct to Chicago. Sammatini was "discovered" in Berlin by Dr. Ziegfeld of the Chicago College of Music and engaged by him. This is his first visit to America.

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1912-13

TO REVIVE LOUISVILLE'S ORCHESTRA

Reorganization of the Old Philharmonic Will Be Outstanding Feature of the Season in Kentucky Metropolis—Quintet Club Has Ambitious Program—Choral and Other Concerts

LOUISVILLE, Oct. 5.—Undoubtedly, one of the most significant happenings of the musical year in Louisville will be the reorganization of the Philharmonic Orchestra. This fine body of professionals and able amateurs had no part in Louisville's musical activities last year, but will this year be placed upon a financial basis that will enable it to work with greater effectiveness than heretofore possible.

The direction of the orchestra will be in the hands of Karl Schmidt, who has worked so long and faithfully with it. This organization dates back to 1888, when an orchestra was evolved from various other musical bodies and was placed under the guidance of Theodore Becker and Albert Sartori. In 1893 the Liederkranz Orchestra was combined with it, and the direction was undertaken by Karl Schmidt, who has had charge ever since, except during the seasons of 1906-07, when he was called to New York as musical adviser for Henry W. Savage.

The orchestra, during this period of Mr. Schmidt's absence, was under the bâtons of Victor Rudolf and John Sutman. In 1908, Mr. Schmidt again took charge and will, it is hoped, continue in this capacity. The ensemble will number about fifty players, and will begin rehearsals this month.

Six Concerts for Quintet Club

The Louisville Quintet Club, an organization of the highest artistic rank, will give six concerts, on the second Tuesday of each month, at the Woman's Club, beginning in October. In each program there will be embodied a string quartet by Haydn, Mozart, Beethoven, Schubert, Schumann or Brahms, or the musicians of the modern Russian school. In addition each program will contain a piano quintet by Sinding, Tschaikowsky, Rachmaninoff or the older composers. One number of notable interest will be a quartet for piano and strings called "Divertissment," by Hans Huber, and dedicated to the Louisville Quintet Club.

The program for the opening concert will be made up of requests, and embraces Grieg's G Minor String Quartet, Gossec's "Tambourine," Brahms's "Wiegenlied" and the Sinding F Major Piano Quintet, the last being one of the most successful numbers ever played by the club.

The personnel of the Quintet is as follows: Charles Letzler, first violin; Mrs. Victor Rudolf, second violin; Victor Rudolf, viola; Karl Schmidt, 'cello, and Mrs. J. E. Whitney, piano. It is to the credit of musical Louisville that the interest in the Quintet Club concerts has so steadily grown that it has been necessary to move from the Seelbach Hotel concert room to the more commodious quarters of the Women's Club.

No Festival Planned

As no festival has been planned for the Spring of 1913, the festival chorus will probably be temporarily disbanded. The Musical Club, the nucleus of the festival chorus, will give one and perhaps more concerts with assisting artists. The president is Peter Schlicht and the artistic direction of the club is in the hands of Anthony Mollengraft. Mrs. Mollengraft is the pianist. The club numbers sixty picked voices.

The Louisville Choral Club will not begin work until after the holidays, because of the absence in Russia of its director, Clement Stapleford. This will mean but one Spring concert, with a program made up largely of Russian and Finnish music. The concerts of the Choral Club are given to the public without charge. There are thirty-two members beside the director and accompanist.

The Liederkranz Singing Society of thirty voices with Anthony Mollengraft as conductor, will give two concerts in its own hall during the season, singing for the most part four-part male choruses, three-part women's choruses and part songs for the combined choir. Professional soloists will add luster to these concerts.

An enterprise which promises much for the musical interests of the community is announced in a series of concerts known as the "Metropolitan Course," to be given at the Women's Club in October, November and December, under the local direction of Mrs. Katherine Whipple Dobbs and Mrs. J. W. Beilstine. Two of the attractions offered have been heard here on previous occasions, but the third artist is a newcomer, who will be none the less welcome for that reason. Frances Alda, the Metropolitan soprano, is the newcomer. She will be heard on the evening of October 16. The second concert of the series will take place on the night of November 6, when David Bispham will give one of his unique performances. Mary Hallock, the gifted pianist, who gave a concert in Louisville two years ago, will be welcomed back on the evening of December 18.

In addition to these artists, negotiations are under way for the appearance of singers, instrumentalists and dancers, under the management of a Middle West impresario.

Church Music

Much activity is being shown in church choir circles. The quartet of the First Christian Church has given way to a chorus of forty voices under the direction of Clement Stapleford, Fanny Bolling Carter still being the organist. At Calvary Episcopal Church the large, mixed chorus choir, under Frederick Cowles, will give three oratorios in addition to the usual elaborate church music. Oratorios will also be sung during the season by the choirs of St. Paul's, Christ Church Cathedral, Grace and Warren Memorial churches.

The mixed chorus choir of St. John's Evangelical church will sing at Christmas Mendelssohn's "Christus"; in January Saint-Saëns's "Le Déluge," and at Easter, for the first time in Louisville, Massenet's "Mary Magdalene." Karl Schmidt is organist-director at St. John's. The Church of the Messiah (Unitarian) is installing one of the largest organs in the city, which will be formally dedicated this month.

Public School Music

Caroline Bourgard, supervisor of music in the public schools, has mapped out an important year's work. She is untiring in her efforts to make music teaching compulsory in the public schools throughout the State, and is confident of ultimate success, as she has pledged the Music Teachers' Association of Louisville to use its influence, and has induced the music committee of the Kentucky Federation of Women's Clubs to make school music its work for the year.

Because of her unusual ability as an organizer and trainer of children's choruses—the chorus of five hundred children who sang "The Children's Crusade" at the last festival, setting a very high standard for work of this character—Miss Bourgard has undertaken to train a mammoth chorus of one thousand children to sing at the Child's Welfare Exhibit in November.

Taken altogether, the musical outlook in Louisville is perhaps a little less promising than it has been for a number of seasons.

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ST. LOUIS OUTLOOK NOT AS BRIGHT AS ENTHUSIASTS WOULD HAVE IT

Delay of Announcing Opera Plans Causes Uneasiness in Musical Circles—Director Zach to Present Interesting Works with Orchestra—Plans of Local Choruses and Managers—New Manager for Orchestra

ST. LOUIS, Oct. 5.—The outlook for the musical season of 1912 and 1913 is not as bright as many St. Louisans would like it to be. Yet the city will be fortunate in having the opportunity of hearing some of the world's greatest artists in connection with the local Symphony Orchestra and also with the various choral organizations which are to give a number of concerts during the season.

It is regrettable that as yet no plans have been made for any season, however small, of grand opera. The local Grand Opera Committee, which is composed of a number of the most prominent business men in the city, has made no definite announcement regarding any plans which they might have. However, MUSICAL AMERICA's correspondent is informed that January 17, 18 and 19, 1913, are available for four performances here by the Chicago Grand Opera Company after their long tour to the Pacific Coast. It is hoped that a definite announcement will soon be made regarding the possibility of this engagement.

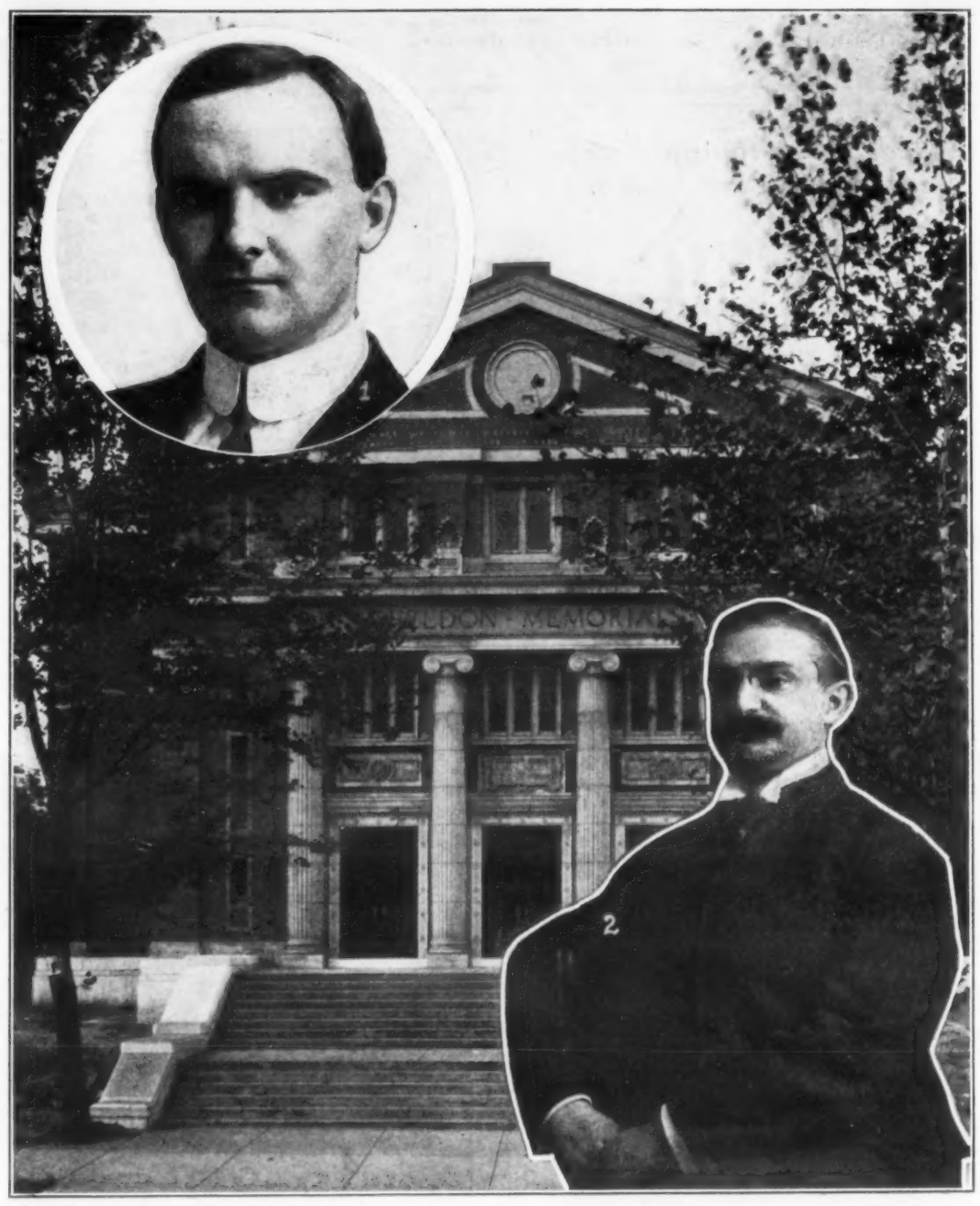
The Symphony Society has been rather inactive. Oscar Condon resigned as manager on September 1 and was succeeded by A. J. Gaines as business manager. The Symphony's headquarters remain, as usual, at No. 1120 Olive Street, with the Bollman Bros. Piano Company. The usual fifteen pairs of concerts to be given on Friday afternoon and Saturday evening will be presented and in addition the twenty public concerts on Sunday afternoon will be presented.

The destinies of the orchestra will again be in the hands of Max Zach. As yet no plans have been made for enlarging the orchestra, which has sixty-five men, but it is hoped that before the season commences this will have been accomplished. The first pair of concerts will take place November 8 and 9 and the season will extend to March 21 and 22, 1913. The array of soloists engaged this year certainly assures St. Louisans rare treats in connection with the delightful programs which Director Zach has announced. They include: Mme. Schumann-Heink, Tina Lerner, the talented young pianist; Evan Williams, Welsh tenor; Johanna Gadski, the famous dramatic soprano, who is always popular here; Fritz Kreisler, Carl Webster, Efrem Zimbalist, Earl Cartwright and three excellent pianists in Godowsky, Max Pauer and Germaine Schnitzer, besides the violinist Ysaye. There are still three soloists to be announced and the annual concert will have a prominent St. Louis musician as soloist. Officers for the ensuing year are: Hanford Crawford, president; George D. Markham, vice-president; Hugo A. Koehler, second vice-president; Mrs. Philip W. Moore, vice-president; Mrs. W. A. McCandless, vice-president; A. W. Douglas, vice-president and chairman of executive committee, and Arthur J. Gaines, business manager.

Director Zach will return to St. Louis about October 15 to resume work for the coming season. He has been busy all Summer collecting new works for the orchestra, the principal novelties among which are: Brahms's Symphony No. 4 in E Minor, Op. 98; Glazounow's Symphony No. 6, Op. 58; the Schumann Overture to "Manfred," Op. 115; Jan Sibelius's Symphony No. 4, the Symphony No. 4, known as the "Romantic," of Bruckner; Charbrier's "Gwendoline" Overture, Rachmaninoff's Symphony No. 2, and Richard Strauss will have two new ones played by the orchestra—the entire "Salomé Dance" and the tone-poem, "Death and Transfiguration."

Apollo Club Plans

Foremost among the choral organizations of this city comes the Apollo Club, which opens the season on November 26, following with concerts on February 11 and 15, 1913. This excellent organization of eighty active members under the capable direction of Charles Gallaway always assures St. Louis of three most popular and pleasing concerts. The soloists already engaged include Mrs. Lucy Marsh, Cornelius Van Vliet, the young 'cellist who made such a success here last year, and Léon Rains, the famous basso. Other soloists are under advisement and will be announced later. Officers chosen to preside for the 1912 and 1913 season are: Charles Wiggins, president; W. K. Stanard, vice-president; J. V. Cozzens, second vice-president; D. M. Jones, librarian, and C. W. Hughes, secretary, and an executive committee consisting of Philip Becker, John A. Rohan, W. L. Chappell.



No. 1—Arthur J. Gaines, Manager St. Louis Symphony Orchestra; No. 2—Max Zach, Conductor of the Orchestra. Background—The new Sheldon Memorial Hall for Concerts

As everyone knows, the Morning Choral Club, of St. Louis, is one of the best-known and best-drilled women's choruses in the Central West. Charles Gallaway will again direct all of the concerts. The first, known as "Members' Day," will take place on Tuesday morning, November 14, at the Wednesday Club Auditorium, and the soloist for the occasion will be John McCormack, the well-known Irish operatic tenor, who, by the way, met his bride in this city during the St. Louis World's Fair in 1904. There will also be the Christmas concert with local soloists, the second public concert in January with Kocian, the Bohemian violinist, as soloist and the Spring concert, at which the famous baritone of the Boston Opera Company, José Mardones, will be the soloist. Officers are as follows: Mrs. Joseph W. Folk, president; Mrs. R. H. Pollack, first vice-president; Mrs. Campbell Smith, second vice-president; Mrs. H. R. Hall, secretary; Mrs. Archer O'Reilly, treasurer; Mrs. Ernest Birge, librarian; Mrs. Chappell, auditor, and Miss Garvin, corresponding secretary in addition to which the directors are: Mrs. W. A. McCandless, Mrs. Sam Ball and Mrs. Rodney Saylor.

Knights of Columbus Chorus

The Knights of Columbus Choral Club will commence its tenth season by giving three concerts under the direction of Thomas Moore. The first concert will take place the last week in November, and a fine soloist will be engaged for this date. The club numbers about 115 active members, and this year has formed a women's chorus of seventy voices, and the club will sing several numbers with this chorus at each concert. The officers are: Charles G. Mulligan, president; John Walsh, secretary; William J. Donohoa, treasurer. The executive committee consists of Arthur J. Ryan, Wm. J. Donnelly and John Gillmore.

The Arion Club of Webster Groves, Mo., although handicapped by the fact that it is unable to present its concerts in a suitable concert hall, again enters a season with a full membership of picked voices and an associate membership of over 200 members, all within the corporate limits of Webster Groves, which is one of St. Louis's most attractive suburbs. Glenn H. Woods has again assumed the directorship and the usual number of free concerts will be presented with well-known soloists.

Hattie Gooding, who for two seasons now has so successfully managed the Wednesday Club Auditorium, will this season have a number of attractive performances under her own direction. Among them will be "The Secret of Suzanne," with Alice Zeppilli, Alfredo Costa and Francesco Daddi, all from the Chicago Opera Company, preceded by a concert, at the Odeon on Saturday night, November 2. She will manage a recital by Louis Persinger at the Wednesday Club Auditorium in January and a joint lecture-recital there also in February by Constance Purdy, contralto; Esther Swainson, violinist and lecturer, and Dorothy Swainson, pianist. The Kneisel Quartet will again be relished by music-lovers on March 31 under her management. It is also probable that Rosalie Wirthlin, the St. Louis contralto now residing in the East, will have a recital some time in February. The Wednesday Club Auditorium is an ideal place for such concerts as are mentioned above, seating comfortably about 600 people, and built in such a way as to place each one in the audience in close contact with the work of the performer.

St. Louis can be proud of having one of the most delightful small auditoriums in the United States. It is the Sheldon Memorial Hall, erected last season by the Ethical Society as a monument to Walter L. Sheldon, the founder. It is a most perfect place for concerts and recitals. It seats about 800 people, and is under the capable management of W. W. Rose, who has his headquarters at 1120 Olive street. Mr. Rose has been associated with music and the drama in this city for over fifteen years, and has already many dates taken. His first offering will be a violin recital by Maud Powell on November 1. This will practically be the first musical treat of the season, and no doubt will be very well attended, as the soloist has played here a number of times and is a great favorite. Mr. Rose also has several other important attractions, which he will announce later.

H. W. C.

NEW ALBANY LOOKS TO ITS CENTENNIAL

Much of This Season to Be Devoted to Preparation for Epochal Observance

NEW ALBANY, IND., Oct. 5.—As this thriving little city will, in October, 1913, celebrate the one hundredth anniversary of its founding, its citizens are already planning an elaborate centennial celebration, with music as a principal feature. A music committee has been appointed, with Anton Embs as chairman, for the purpose of making arrangements. It is the present plan to present two concerts. A chorus of four hundred school children will be trained under Supervisor Embs, who will also organize an adult chorus of two hundred voices. But one work has been decided upon for presentation at these concerts, and that is Benoit's "Into the World" for the children.

In connection with these choral features, one of the great orchestras is likely to be employed, as well as vocal soloists. It is also planned to give a pageant typifying the history of New Albany and nearby territory.

The Treble Clef Club, a chorus of twenty-four women's voices, will make two appearances this season. One of these concerts will be given in connection with a well-known artist, and the other will take the form of an open rehearsal or invitation concert. "The Nightingale and the Rose," by Henry Hadley, is the cantata chosen for the season. In addition several smaller numbers will be sung. Mrs. Henry Terstegge is the director and Mrs. Alice Layton accompanist.

The MacDowell Club is a newcomer in the musical life of New Albany, and is organized primarily for the study of the works of the best composers, while much time is given also to a study of musical history and the lives of the composers. The club is made up of five sopranos, five altos, four tenos and four bassos. The director is Earl Hedden and the pianist Margaret McLeish. The works to be studied this year are Sir Hubert Parry's "Pied Piper of Hamelin" and Mendelssohn's "Hymn of Praise."

The Haydn Chorus will give no concerts this season, because of the withdrawal of a number of members to enter the professional field. When their places can be satisfactorily filled, active work will be resumed.

The St. Cecilia Club, under the artistic guidance of Harriet Devol, is a club of twenty-four young women who sing three-part songs. They will begin rehearsals this month, and will give a concert in May or June.

The High School Orchestra of forty-eight pieces has gone into active rehearsal, and will give a Spring concert at the High School Auditorium. This orchestra is complete in all parts and does most excellent work under its director, Anton Embs, supervisor of public school music.

Mr. Embs has also organized an orchestra from the pupils of the seventh and eighth grades, that numbers twenty players.

In addition to its excellent orchestra, the High School possesses a chorus of one hundred and twenty-five picked voices. This is also under Mr. Embs's care, and for its public appearance in the Spring he has decided to sing Niels Gades' "The Erl King's Daughter."

A very laudable musical enterprise has been undertaken by Earl Hedden, in the organization of pupils of the First Presbyterian Sunday School into a chorus now numbering twenty excellent voices that serve as a nucleus for what will in time grow to be a much larger body. They will sing for their first appearance Percy Fletcher's "The Idea."

New Albany's professional musical ranks will be somewhat thinned this Winter by the absence of Mrs. Robert McCord, who is studying in Italy, with a grand opera career in view; Wilbert Embs, who is coaching for a professional career with Regneas of New York; Carl Nitzel, who is teaching vocal music in the Phoenix (Arizona) Conservatory of Music, and De Witt Talbert, who has transferred his activities to Indianapolis.

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SEATTLE TRYING TO SOLVE SYMPHONY ORCHESTRA PROBLEM

Society Has Postponed Plan to Reorganize Instrumental Body and City Again Looks to a Cooperative Orchestra—A New Manager in the Field—Many Prominent Artists Announced

SEATTLE, WASH., Oct. 1.—From all present indications Seattle's forthcoming musical season holds promise of being the most active in the city's history. The various organizations of the city have set to work with more than usual vigor and are endeavoring to bring about results that will set the city's standard at a very high mark.

Seattle, however, is not without a skeleton in its musical closet, for at the present writing the symphony proposition is nothing less. A year ago this time the Symphony Society suspended activities with the intention of resuming with renewed vigor this season. As a substitute the Philharmonic Concerts, under the bâton of John M. Spargur, filled the orchestral demand last Winter and filled it well.

The outlook this year is far from bright. Instead of resuming their work, the Symphony Society have again postponed action in a way that makes their future activities problematical. There are, however, two straws of hope to cling to. If Mr. Spargur fulfills the promise made on his departure from this city last Spring he will return and reorganize his orchestra thus assuring us of symphony concerts for the Winter.

Rather than have the city without a symphony orchestra, the Clef Club, an organization composed of the leading men musicians of the city, have brought forward a movement for a cooperative orchestra, a venture similar to the one which our Portland neighbors so successfully carried out last season. The idea, if carried out, will be jointly in the hands of the Clef Club and the Musicians' Association. A committee from each organization is to meet at an early date and decide on action. Seattle in its struggle for a symphony orchestra is only undergoing the vicissitudes which form the history of every city's musical progress.

Prominent Visitors

Seattle will hear more great artists this year than in several of the former years put together. So thoroughly did the Seattle public show its appreciation of visiting artists last season that an incentive has been raised to supply the apparent demand. The Ladies' Musical Club is the undisputed pioneer in the managerial field of this city. Through earnestness of purpose, hard work, and shrewd business ability it has grown in strength and influence until it undoubtedly forms one of the biggest factors of the city's musical life. Its activities this season will begin before this article is printed with a joint recital by Riccardo Martin and Rudolf Ganz on October 7. On November 11 Alice Nielsen will be given an appearance with her company of artists including Mlle. Jeska Swartz, contralto; Sig. Alfreda Ramella, tenor; Sig. Jose Mardones, basso; Sig. Rodolfo Fornari, baritone; Luigi Tavecchia, basso-buffo, and Cesare Clandestini, musical director, in a condensed version of "The Barber of Seville." A special orchestra will accompany the production.

Following this the club will present Leopold Godowsky, pianist, on January 20 and Eugene Ysaye, the violin virtuoso, on April 21. The club will also resume their membership concerts, which take place monthly. These concerts are always of interest locally as they afford appearance for artists of the city and club members. The club officers for the season 1912-13 are: Mrs. Mitchell Gilliam, president; Mrs. M. A. Gottstein, vice-president; Mrs. Bamford A. Robb, recording secretary; Mrs. Frederick Bentley, corresponding secretary; Edith Young, treasurer. The Board of Trustees includes Mrs. W. H. Moore, Mrs. H. D. Hanford, Mrs. R. W. Emmons, and Mrs. J. S. Judah.

William B. Clayton's Offerings

No less interesting is the announcement brought out by William B. Clayton. On November 1, Mr. Clayton will present Mme. Johanna Gadski, on February 10, Mme. Adeline Genée, assisted by the Russian Symphony Orchestra, on March 3. Mischa Elman, who will be closely followed on March 14 by Josef Lhévinne. Mr. Clayton has for years been associated with the city's musical activities, having managed the Seattle Symphony Orchestra during Henry Hadley's conductorship and handling the Seattle Philharmonic last season.



No. 1, Officers of the Ladies' Musical Club of Seattle, from left to right, Mrs. Mitchell Gilliam, Mrs. M. A. Gottstein and Mrs. W. H. Moore; No. 2, William B. Clayton, Local Manager; No. 3, Frank H. Jones, Local Manager; No. 4, Claude Madden, Conductor of the Amphion and Arion Choruses.

A New Local Manager

Under the direction of Karl E. Tunberg, Arthur Hartmann, assisted by André Dorival, will be heard on December 5, Mme. Fannie Bloomfield Zeisler, on February 21, and Léon Rains on April 16. Mr. Tunberg's undertaking is his first in the managerial line and his operations will extend to six other cities of the State. His selection of artists is a fortunate one, two of them having appeared in this city on previous occasions.

Leo Slezak and Mme. Julia Culp will be presented during the Winter by Frank H. Jones. Although a resident of Seattle, Mr. Jones is business manager for the Portland Musical Association and will bring to Portland, besides the two artists named, Maud Powell and Tina Lerner. With Mme. Culp will come Conraad V. Bos, the famous accompanist. Mr. Jones is to be congratulated upon selecting for Seattle artists who have not yet been heard in the Pacific Northwest. It is the manager who has the courage to bring new people to us who deserves much credit for our musical advancement.

The rehearsals of the Amphion Society and the Verein Arion, both under the conductorship of Claude Madden, have been resumed. The Amphion Society is a male chorus of fifty voices which, though entering only on its second year, has shown remarkable results in the hands of Claude Madden. During the Winter the society will give two concerts. For these concerts the best available soloists are secured and excellent programs offered. The Verein Arion, also a male chorus of over forty-five voices, is an organization of long standing. In the Spring the chorus will leave for a tour of the Northwest including Vancouver, North Yakima, Walla-Walla, where the Sängerfest will be held this year, and Spokane. The Arions will also give their usual concerts here during the season.

The Donner Symphony Orchestra

The Donner Symphony Orchestra, through the untiring efforts of its conductor, Max Donner, is a semi-professional organization that has proved itself worthy of mention as a musical element of the city. Since the opening of rehearsals in the early part of the month, the membership shows a decided increase over last year and the results, so far, promise well. Mr. Donner has planned for five concerts to be given during the Winter.

The Schubert Club have announced a splendid program for their season's work which includes for the first concert Henry Hadley's cantata, "A Legend of Granada," by the club chorus under the direction of David F. Davies. The program also consists of miscellaneous choral numbers and solos. For the second concert Haydn's "Creation" will be given, the principal soloist of the occasion being Lotta Ashby Othick, soprano. The third and last concert will be given by the piano department of the club under the direction of Charlotte Zu Tavern Gillen. The club officers for the coming year are: Mrs. George B. Gray, president; Mrs. T. E. MacLachlan, first vice-president; Mrs. H. W. Lung, second vice-president; Mrs. Edward C. Frost, secretary; Mrs. F. A. Skinner, treasurer; Mrs. W. E. Murray, advisory member.

The Opera Season

An event which Seattle music-lovers are eagerly looking forward to is the coming of the Chicago-Philadelphia Grand Opera Company in the Spring when they are to give four performances. The Aborns and the Lambardi organization will also visit the city during season, giving Seattle no cause to complain of the lack of opera.

If the Washington State Art Association build their Museum and Auditorium as they are planning for 1913, the want of a suitable concert hall, which has been emphasized at every concert given during the past season, will be ended. The city has, of course, many splendid theaters, where concerts of importance in the past have taken place but aside from not always being available, the high rentals have to be reckoned with. The churches of the city, with a few possible exceptions, are in the main unsatisfactory for concert purposes. An instance of this was recently given at the opening concert of the Ladies' Musical Club, when the heavily carpeted platform and auditorium of the First Presbyterian Church, undoubtedly robbed the singers' voices of many beauties. The Armory, where the May Festivals have been held, has fairly good acoustics but is impracticable for reason of its proximity to the harbor and railroads which are the cause of an almost constant din.

The Clef Club, aside from its intended activities in the orchestral feld, has outlined its season's work in a course of lecture recitals to be given by members of the club during the Winter. The lectures are to be given from a purely educational standpoint, being open to the public and no admission charged. The scope of the lectures will take the lives of the great composers, with illustrations of their work, from the time of Bach to the present period. The lecturers will include F. Adelbert Redfield, Milton Seymour, Karl E. Tunberg, Gerard Tonning, Edmund J. Myer, Charles Derbyshire, and Claude Madden. Arrangements have also been made with the School Board for the giving of lectures on music to the students of each of the five high schools of the city once a month. The present officers of the Clef Club are: C. W. Cantner, president; Milton Seymour, vice-president; F. A. Redfield, secretary; David S. Craig, treasurer.

The Musical Art Society

The Seattle Musical Art Society, an organization formed last season for the professional women musicians of the city, has resumed its meetings and is planning to take an active part in musical affairs this year. The Society has a membership of nearly seventy-five and is now considering permanent quarters for club rooms. The officers for this year are: Lucy K. Cole, president; Lily Van Ogle, vice-president; Minnie Widmer, secretary; Nellie C. Cornish, treasurer.

The institutional life of the city has experienced a steady growth. The Washington College of Music, since its organization in 1908 has gone further ahead each year. David S. Craig, the director, has surrounded himself with a faculty which in every way reflects credit on his school. For the head of the violin department Mr. Craig has secured Will Pryor, who has recently returned from Europe where he spent several years in study under Marteau, the famous pedagog. The piano and theoretical departments will be under the direction of Walter G. Reynolds. A feature of the school has always been its Choral Society and Orchestra which have been resumed as usual.

The Beethoven Academy of Music and Art enters on its first season as an institution and bids fair to make itself of no little importance. B. Sprotte, the dean, is a man of wide experience in this country and Europe and will doubtless obtain excellent results. Among the faculty are: Mme. Hesse-Sprotte, Georgie DuBois, Edna Woelker, Edgar Viggars, and Edna Coleman.

Since the coming of Irving M. Glen last season, the music department of the University of Washington has progressed in rapid strides. Mr. Glen's constant labors last season brought about results that proved him a musician and an executive director of ability and experience. The capable faculty headed by Mr. Glen includes Grace Zimmerman, Ada Deighton-Hilling, Moritz Rosen, and will this season receive a welcome addition in Walter Squire who will have charge of the advanced departments in piano and theory.

C. P.



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WHAT THE MUSICAL MANAGERS SAY

[Continued from page 21]

teous attention and heard the most promising, for the unknown to-day may be the star of tomorrow. Most of these callers were wholly unprepared for public work, and this is perhaps a sad commentary upon the incompetent teachers who have sent them to us, and some of the blame must rest there.

MUSICAL AMERICA generously invites us once a year to express ourselves without the fear of the editorial blue pencil. It appears to us that the dominant note in the coming season is the reluctance of the clubs and societies to continue the custom of making up the deficit between the box office receipts and the fee, frequently too high, paid the artist. We have tried to obviate that by quoting terms that are in reason and equitable alike to artist and committee. We believe that this is going to be the greatest musical season in years. Our own bookings at the present time are several times larger than our entire business of last year.

Of the attractions with us we are justly proud. The Volpe Symphony Orchestra, with Arnold Volpe conductor, heads our list. They will give a series of subscription concerts at Carnegie Hall, and we have booked them for a three weeks' tour in November and four weeks more in the Spring.

Eleonora de Cisneros, who will return to America early in November after a fourteen weeks' Summer tour in Australia, will, in addition to her season with the Chicago Opera Company, be available for a few concert dates. She will have two weeks on the Pacific coast in February and a large number of concert appearances throughout the season.

In Arthur Philips, baritone, we have one of the greatest artists on our list. Philips is an American boy, who was teaching in Paris when Oscar Hammerstein happened to hear him sing, and engaged him immediately for his London Opera Company. His success was one of the remarkable incidents of the London season. He will make his reappearance in New York as soloist with the Volpe Symphony Orchestra at Carnegie Hall on November 26.

Every mail brings us inquiries for the combination we are offering in Harriet Ware and John Barnes Wells. Miss Ware's compositions have given her an unique place in music. She is a true disciple of melody, and has but scant patience for the modernism of Debussy and Richard Strauss. Her songs are included on the programs of all prominent singers of the day. Wells is one of our most popular artists. His excellent phonograph records have created a special demand for him. One of the great beauties of his singing in addition to his glorious voice is his perfect enunciation.

Marguerite Starell, dramatic soprano, who was with the Chicago Opera Company last year, will be with us for the entire season. Miss Starell will be one of the revelations of the season. She has everything in her favor, and we have closed a large number of dates for her. She will be soloist on tour with the Volpe Symphony Orchestra.

Corinne Welsh, who made the Spring tour with the New York Symphony Orchestra, is booked for about seventy-five concerts so far under our direction.

Marie Nichols, violinist, who is without doubt one of the greatest soloists in the country, will have a splendid season of recital engagements.

One of the first artists to join hands with us when we commenced business was Frederic Martin, basso. Martin is a popular success and it is not due entirely to his singing, grand as it is, but it is due in a large measure to his cheery personality and the qualities of heart and mind that have endeared him to a host of friends.

The season already booked for Annie Louise David, harpist, will extend as far West as Kansas City. Last season she filled 126 engagements; this season will probably be more.

Ruth Harris, lyric soprano, made her début last season under our direction. She was the success we anticipated and she will be with us again this season.

Hans Kronold, 'cellist, whose popularity is ever increasing, will have the usual busy season. We have organized a company of which Mr. Kronold is at the head. With him we have placed Ruth Harris and Clayton Robbins, a young baritone of exceptional ability. They will have three tours of three weeks each.

Frank Ormsby will begin his season as soloist at the Maine Festivals. He will have a fine season in oratorio and concert.

An attraction in which we take special pride is the Olive Mead Quartet, which will be with us another year. They will have their usual series of recitals in New York and as many concert dates as they care to fill.

Lucia Dunham, dramatic soprano, we are sending to the Pacific coast for a series of concerts under the management of L. E. Behymer.

Monica Dailey, who was the favorite pupil of Leschetizky for six years, will be available for recitals.

We are bringing to America in November a violinist who will, we believe, create a sensation. He is Bonarios Grimson, whose season will comprise fifty concerts. His first New York appearance will be with the Philharmonic Orchestra on February 2.

We are optimistic regarding the future. We have faith in our artists, our clients, our brother managers and ourselves. As far as Foster and David are concerned, "God's in His Heaven, all's right with the world."

M. H. Hanson's List Offers Two New Pianists and Singers, Besides Old Concert Favorites

THE concert direction M. H. Hanson makes the following announcement for the season of 1912-13:

The first new artist whom they will present and who will have the distinction of being the first artist to appear in the new Æolian Hall is Gottfried Galston, of Munich, reputed to be one of the most interesting and most brilliant of the younger generation of pianists. Mr. Galston has done most of his concertizing in Germany and Russia, where he played his famous series of five evenings, each devoted to one of the following great masters: Beethoven, Bach, Liszt, Chopin and Brahms. These five consecutive programs have been the subject of his "Studien Buch," which is well known by all earnest students of the piano, and which will be published and translated into the vernacular by the Messrs. Schirmer before the end of the year. Mr. Galston is married to a great Rubinstein pupil, Sandra Droucker, who is particularly known for her analytical writing, and even more so by the fact that she was elected teacher to the present Kronprinzessin Cecilie of Germany, whose musical mentor and guide she is and whose four annual musicales she arranges and directs.

In the second place, but only because he is coming later in the season, Mr. Hanson mentions Max Pauer, renowned for his wonderful Beethoven playing, having repeatedly played the thirty Beethoven Sonatas in six evenings. Mr. Pauer has occupied the position of head of the famous Stuttgart Conservatorium of Music for many years; he is celebrated as a conductor and is an earnest musical writer both in German and English. Although Professor Pauer lives and works in Germany, and has recently been raised to the rank of nobility by the King of Würtemburg, he is an Englishman born. Mr. Pauer will open his American season playing the Emperor Concerto with the New York Philharmonic Society at Carnegie Hall on January 16-17. In February Mr. Pauer will play with the Boston Symphony Orchestra at Boston, and with them on tour in Philadelphia, Baltimore, Washington, Brooklyn, etc.

Mr. Hanson is also guiding the destiny of Nathan Fryer, the brilliant Leschetizky pupil, who has spent another two years of study in Germany, and has just returned to this country.

The only woman pianist under Mr. Hanson's management this year is Mme. Cecile Behrens, who is well known in musical circles.

Louis Persinger, violinist, makes his American début with the Philadelphia Orchestra on November 1-2 in Philadelphia; and makes his New York début in recital in Aeolian Hall on Saturday the 9th. A few weeks later he appears with the New York Philharmonic, and he is booked to appear with most of the Western orchestras.

Boris Hambourg, the Russian 'cellist, will renew his triumphs of last season. He is now touring the maritime provinces of Canada, and will later on proceed with his own company from Toronto to Vancouver, appearing on the Pacific Coast under the management of Mrs. E. M. S. Fite, and he ill complete the circuit by again visiting Texas and the Southern States, where last year he established himself very firmly.

The Hansonian list of singers include two great Metropolitan stars, namely, Marie Rappold, famous prima donna soprano, who made such enormous success as a concert artist last season, and who returns from Europe in time to take part in the Maine Festivals. She will be first soloist of the season with the Boston Symphony, with which organization she also appears in other Eastern cities. She opens the Minneapolis Orchestra season, sings recitals in a number of Western cities, including Chicago; appears with the Milwaukee A Capella Chorus, Chicago Sing Verein, Utica B Sharp Club, before the opening of the opera season. Her contract with the Metropolitan will permit of her filling a large number of concert engagements even before the close of the season, including thirteen appearances with the New York Philharmonic Orchestra on tour as well as in New York, a short Southern tour commencing in Washington, D. C., on February 9, while in March she will be heard with the San Francisco Orchestra and sing in many Western cities before she goes to Europe to sing, for the first time, in concert in Paris, etc.

Mme. Margarete Matzenauer is the other Metropolitan star—star in the true sense of the word. No one has made her American reputation so rapidly as this great contralto. Mme. Matzenauer will be at the Metropolitan Opera House from December 1 until early March and at the conclusion of that season her destiny will be guided by Mr. Hanson. She will be heard in song recitals in Carnegie Hall, and on that occasion will be assisted by her husband, Signor Ferrari-Fontana, who will also be heard with her in one or two of the great Western cities.

Third on the list of great singers is Carrie Bridewell, that magnificent contralto who was a member of the Metropolitan during the reign of Heinrich Conreid. It is well known that Mme. Bridewell married a prominent Wall Street man and has been absent from the concert platform for some four or five years, but she has not been forgotten, for her services have been eagerly secured by several of the leading symphony orchestras. She will be opening soloist of the San Francisco Symphony Orchestra under Henry Hadley, while touring the Coast, after which she will then go straight South for three or four appearances. She will then rest until after Christmas and then be heard in New York, having three or four appearances, and will wind up her season as one of the soloists with the Minneapolis Orchestra season.

Of the younger vocalists mention must be made of Adele Krueger, the German-American soprano hailing from Staten Island. Adele Krueger, who last year distinguished herself by singing with the Theodore Thomas Orchestra at Milwaukee, appears with the United Singers of Philadelphia in Convention Hall on October 21, when this magnificent body of men are repeating Mendelssohn's "Lorelei," which was done at the great Sängerfest last June. Mme. Krueger will sing the great solos in this work and her voice will have a chance to be tested in so huge a hall before an audience of 18,000 to 20,000. Mme. Krueger's voice showed brilliantly in Carnegie Hall when she appeared there last December with Walter Damrosch and the New York Symphony for the benefit of St. Mark's Hospital. She has again been secured for this great annual benefit.

Mme. Marguerite Lemon, a native of Indianapolis, who was one season at the Metropolitan under Heinrich Conreid, was three years leading soprano at Mainz, and is well known all over Europe, having been "guesting" at all important opera houses, among others at the Rome National Opera last year when she sang *Nedda* to Caruso's incomparable *Canio,* an endeavor which brought her the unanimous praise of the local press as well as correspondents of the great foreign papers, has at last decided to concertize in America. One of her first appearances will be at the Blackstone Musicales in Chicago, with the Singverein of Milwaukee, accompanied by the Theodore Thomas Orchestra, while she will be heard in a great number of recitals and appearances with orchestras.

Mme. Henriette Wakefield, up to now a member of the Metropolitan Opera House, remains under the Hanson management, but will not sing many concerts this year as she will be singing in Walter Damrosch's new opera. A large number of reservations for dates are being made.

Laura Graves, the Anglo-American contralto, who spent most of her artistic life in England, although she was born in this country, is going to spend all of this season in America and will be heard in a great many of the best musicales in New York. She has been engaged for a Canadian tour on account of her English connections, commencing at Winnipeg and winding up at Halifax. She will sing some of the Spring festivals, being renowned as a magnificent oratorio singer.

Mme. Florence Blumenschein-Rowe is an entire newcomer to the concert platform, though she has scored many triumphs in her own state of Ohio and surrounding States. Her father, Dr. Blumenschein, of Dayton, is well-known as one of the leading musicians of the Middle West and his daughter's leading teacher.

Elsa Kellner, the youngest of all singers on the concert platform, will be available all season.

Elsie Baker is a new discovery of whom Mr. Hanson is very proud, she being one of the many Oscar Saenger pupils on Mr. Hanson's list. A young and very brilliant Philadelphia contralto, she has a unique voice and, it is believed, will rapidly rise to the very first rank. Mr. Hanson has booked her for the full tour of eleven weeks with the Minneapolis Orchestra, and she has been booked in Michigan, Wisconsin, Minnesota and both of the Dakotas. Further tours are being arranged for her in Nebraska and Iowa.

Helen Warrum, Oscar Saenger's pupil, who has been placed with the Dippel forces through the instrumentality of M. H. Hanson, will be available for concert appearances after the close of the opera season.

"Mere Man" under Hanson's list is headed by Léon Rains, the American boy whose wonderful art and magnificent basso

[Continued on next page]

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WHAT THE MUSICAL MANAGERS SAY

[Continued from page 116]

voice have allowed him to occupy the leading position at the Dresden Royal Opera for nine consecutive years. Mr. Rains has now given up these strenuous duties and devotes himself entirely to concert work. He will be accompanied on his American tour by no less a celebrated man than Roland Bocquet, the Dresden composer, who will play all his accompaniments.

Henri Scott, leading basso of the Philadelphia-Chicago Opera forces, will be heard in a good many concerts before and after the opera season. Mr. Scott is one of the most intelligent artists America has turned out. He has managed to master perfectly the French, German and Italian



H. Godfrey Turner, Who Will Present Maud Powell in Concerts This Season

languages. His continued successes culminated with the performance of *Mephisto* in Philadelphia last season, and his wonderful singing at the Philadelphia Sängerfest last June has firmly established him in the hearts of American music lovers.

The same can be said of George Harris, Jr., whose exquisite vocalization and interpretation of songs has made him widely known all over the United States. He toured last year for the second time with the St. Paul Orchestra, and will give recitals in a great many of the cities which he visited.

Of Heinrich Meyn, the baritone, one need not say anything. He is well established as one of the most refined artists America possesses. He will, as usual, sing a great deal in New York, Boston, Washington, etc., and will fulfil such out-of-town engagements as will not entail too hard traveling and too long absence from New York.

Tours for Four Artists Arranged by Mr. Shipman

FREDERIC SHIPMAN, the Chicago impresario, would seem to have discovered the secret of perpetual motion, for this youngest of concert managers is ever on the move.

He paid a flying visit to New York last week to bid *au revoir* to Mme. Nordica before she left for her Canadian tour which opened at Halifax last Friday. After seeing the diva off, Mr. Shipman started immediately for Ohio, where various concert committees were awaiting his coming, but returned to New York last Tuesday morning to welcome his new star, Mme. Frances Alda, on her return from Europe.

Although the indefatigable Canadian left the same afternoon, he found time to drop in at the offices of MUSICAL AMERICA and give a cheerful greeting and optimistic report of the prospects for the coming season.

Mr. Shipman will have four separate concert tours this season under his exclusive management. David Bispham, the first to open, gave his inaugural concert at Halifax on August 30, and will fill 150 dates during the season.

Mme. Nordica, the second star to open, gave her first concert at Halifax last Friday. The diva will fill twenty-six concert dates before Christmas, in addition to her operatic engagements in Philadelphia and Chicago. Beginning the first week in January, Mme. Nordica will sing with the Boston Grand Opera, and fill another twenty concert engagements.

Mme. Alda, whose tour is the third to open, will be the only one of Mr. Shipman's stars not visiting Canada this year. This is due to the unusual length of the diva's operatic season, which covers December, January and February. Before the opening of her opera engagement, Mme. Alda will make a concert tour of eight weeks, giving three concerts each week. The tour will open at Clarksburg, W. Va., on October 14. The prima donna will make another eight weeks' concert tour during March and April.

Mme. Mary Hallock, Mr. Shipman's fourth attraction, will open her tour at Halifax on November 4 and is booked for twenty-two recitals before Christmas. On January 6 the pianist will begin another tour of thirty concerts.

When asked if he did not occasionally long for a solid week without the sight of a railroad train, Mr. Shipman replied: "No, I enjoy traveling. It has been my life ever since I was seventeen, when I made my first venture in the concert business by taking an elocutionist and singing comedian from Toronto to Vancouver. Since then I have traveled constantly and have managed to cover the greater part of the globe. I returned to America less than three years ago, having spent the six years previous in touring Australia, New Zealand and the Orient, and I hope to again visit those countries as I found them both profitable and enjoyable. But—, I must run to catch my train!"

Steady Increase Noted by Walter R. Anderson

By WALTER R. ANDERSON

I THINK a great deal more of the steady increase in business each season for the last eight years than I do of the fact that my bookings for the coming season are at least double what they were at this time last year.

Evidences of a thoroughly successful concert season are apparent everywhere and the managers all seem to have this opinion. I only ran across six of them on my last trip through the Middle West and all were apparently doing good business.

Orchestra tours undoubtedly are a great help musically and while their Spring festival tours undoubtedly cut into individual bookings, such as I make for my artists, and which absorb a large portion of the funds appropriated for music, they have so much educational value musically that our future is materially strengthened, particularly in the smaller towns where the number of musical events is necessarily limited. Festivals of course make big demands on the community and rarely are they a financial success. Then, too, the promoters usually engage operatic stars at fabulous prices, which I have always maintained is of little help to the community from a musical, educational standpoint.



Fred O. Renard, New York Musical Manager

There is this much to be said, however, that these artists of national reputation are placed on programs where standards are set up other than their own by well drilled choruses, oratorio and concert artists of perhaps little or no national reputation, but who by their splendid American voices, thoroughly prepared for their work by skilled American teachers, have thoroughly upset the hitherto common idea of it being necessary to "top" the program by engaging opera stars who have many times been absolutely submerged by the lesser lights from whom the audience perhaps expected little.

The season then is to be a big one, but I think one that will be comparatively easy to handle owing to the large advance bookings. My artists all have their share of good engagements and the list, while not absolutely complete, includes the following representative talent: Ludwig Hess, the eminent German tenor, just back from a short stay in Europe; Grace Kerns, soprano; Bertha Kinzel, soprano; Mildred Potter, contralto; Paul Althouse, tenor (Metropolitan Opera Co.); William H. Pagdin, English tenor; Charles N. Granville, baritone; Gilbert Wilson, basso; Leo Ornstein, the young Russian pianist; American String Quartet; Manhattan Ladies' Quartet and a recent acquisition to the Anderson Bureau, the young soprano, Marie Kaiser.

Important bookings have been made with the following organizations: New York Oratorio Society; Boston Handel and Haydn Society; Chicago Apollo Club; Minneapolis Symphony Orchestra; St. Paul Choral Society; New York Haarlem Philharmonic Society; Philadelphia Orpheus Club; Pittsburgh Mozart and Apollo Club; Nashua Festival; Concord Festival; Toronto Choral Society; Buffalo Guido Chorus; Syracuse Arts Club, etc. Several tours and other important engagements are practically closed, but not quite ready for announcement.

Manager Francke to Present New Artists

By J. E. FRANCKE

En Tour, Greensboro, N. C.,
Sept. 26, 1912.

THE season of 1912-13 looks especially bright to me, as I feel that this year I have a list of artists who can fully satisfy the demands of all kinds of audiences.



G. Dexter Richardson, Who Will Present Many Artists in Concert This Season

Under my exclusive management I have Vera Curtis, the American soprano, who joins the forces of the Metropolitan this year; Lillian Shimberg, the Polish-American pianist, will win as many successes this year in America as she has already been accorded in Europe, where she has been named the "female Godowsky." Her appearances thus far have been a series of triumphs.

Marianne Camblos I consider one of the most remarkable voices I have ever handled. She is a young singer and her range, from low A below the staff to F in alt, is smooth throughout. She can sing the contralto and soprano rôles in oratorio and concert works and is a splendid artist in every detail. Bertram Schwahn, the baritone, will again go out this year, appearing in his recital work, where he has scored many successes. My other artists are Lealia Joel Hulse, contralto, and Gregor Skolnik, the Russian violinist, recently concertmaster of the Russian Symphony Orchestra.

Arrangements have also been completed with Theodore Bauer whereby I shall present in concert Carmen Melis, soprano; Giovanni Zenatello, tenor; Maria Gay, contralto, and Edward Lankow, basso, all of the Boston Opera Company.

My tour through the South has impressed me with the tremendous development of the country musically and I am glad to say that everywhere I find people more interested in concert-performances and artists, both vocal and instrumental, than I have ever found on any of my previous booking trips.

I shall not reach New York until November, when I will again be at my desk in my offices in the Browning Building, No. 1269 Broadway.

Fred Renard Optimistic Over Season's Outlook

By FRED O. RENARD

THE business of the country is steadily improving; in no presidential year have I heard so little talk of fear over the result of the election. People seem to have made up their minds that no matter



J. E. Francke, New York Manager of Musical Artists

who becomes President the country is bound to go forward with improvements in all lines of business, as the result of the splendid crops that we will be blessed with this year. This feeling of confidence must naturally benefit, to a degree, the many musical enterprises and touring artists.

When the public has fear for the future, money is scarce, the first thing to be curtailed is various forms of amusements. This season begins with just the reverse—with confidence and hope.

To be sure, the major benefit will accrue to the well established artists, either in more engagements or larger receipts. For the younger and not fully established artists it will no doubt be the usual keen struggle to gain a sure footing.

Local managers and societies want, as a rule, artists with a box-office value, or, in other words, artists who are known. Even some of the semi-private clubs will stretch a point in money matters in order to secure a big name. This tendency is perfectly natural, the public will pay to hear and see the talked about and those who for one reason or another have kept themselves in the limelight. It undoubtedly makes it harder for the younger or less known artists to gain a standing, without a great deal of expenditure, but on the other hand a great name will often stir up a musically dead community and open the field to others.

There is only one creed in music, as in commerce; first, be "dead" sure that you have something to sell that is really *worth while*, then tell the public that you have it to sell.

As to my own artists the season looks good. Anna Case of the Metropolitan Opera Company has all she can do in October; during the Winter season I have had many calls for her, but being unable to give dates with absolute surety until her work at the opera is fully decided upon, a number will be lost, I fear. For the month of May the bookings look very prosperous, both for her alone and in joint recitals with Carlos Salzedo, the brilliant harpist of the Metropolitan. M. Salzedo's work will, during the Winter, be confined to New York.

Florence Austin, the violinist, who will be in America until next May, when she goes to Europe, will devote considerable time to her lecture-recitals, which met with great success last season. Several dates have already been booked.

Andrea Sarto, the baritone, has a strong local following and will be kept busy during the entire season. Grace Davis, a splendid soprano, but new in the field, will be heard in various parts of the Eastern sections. Elinor Spooner, a dramatic soprano, also new, has some dates to her credit and I expect in another year she will be well under way to fame. A combination for whom I have several dates is composed of May

[Continued on page 118]

WHAT THE MUSICAL MANAGERS SAY

[Continued from page 117]

Corine, a gifted coloratura soprano, and Viola Uddgren, an interpreter of children's songs. She is extremely clever and has a number of individual dates in October.

I have just moved my offices to my new home at No. 216 West Seventieth street.

Banner Year Ahead for Manager G. D. Richardson

By G. DEXTER RICHARDSON

FROM my own prospects and advance bookings I am confident that this season will be a banner one in every respect.

It has been essential for me to double my office capacity (having now a suite of four offices) and the addition of a reliable man to handle the vast amount of work entailed in both the managerial and producing field.

It was my intention to open branch offices in New York City this season but I have concluded that, with my increased office room and competent staff, the business can be successfully handled from my present quarters. After all, it is the grade of artists one is handling that counts, and, if certain artists are desired, they are as likely to be engaged regardless of one's location, provided it is within the metropolitan zone. The amount of business already booked for my string of notables, fully substantiates my theory.

For Gardner Lamson, whom I consider the dean of American lecture-recitalists, I have arranged a tour of recitals to include Bridgeport, New Haven, Hartford, Springfield, Worcester, Lowell, Lawrence, Boston, Salem, Brockton, Fall River, Providence and New London, and he will be heard during the Spring in New York, Philadelphia and Brooklyn recitals; added to this are engagements with several prominent clubs and colleges.

Maude Klotz will be one of the busiest sopranos in the country this season, as a result of her splendid successes the past two seasons. I have close to thirty engagements now booked for her, many of them re-engagements from clubs under whose direction she appeared last year. One festival date, a tour in the West, which will embrace appearances with the Minneapolis and St. Paul Symphony Orchestras, recitals in Chicago, Milwaukee and other cities have also been offered her for January and February. In addition to appearances with prominent local orchestral and oratorio societies, and a tour of New England now booking for November and December is among the many engagements that will keep Miss Klotz busy.

John Finnegan, tenor, will start the season with an early tour under the direction of W. L. Radcliffe of Washington. He made a sensational hit as soloist en tour with the Victor Herbert Orchestra last Spring and a re-engagement is in the air for him next Spring. He has also been booked heavily in New York and vicinity for concerts and oratorio.

Ashley Ropps, bass-baritone, who ranks among the "headliners" and justly deserves that distinction, is assured a record-breaking season; after several concert engagements which have been booked for him in Greater New York, he will make a short tour in the West, beginning at Freeport, Ill., October 31, and to include Chicago, Milwaukee, Dubuque and other cities in that vicinity, returning via Cleveland, Pittsburgh, Baltimore, Washington and Philadelphia. He is also being heavily booked for oratorio and in that capacity has achieved many triumphs.

Mme. Waelchli, prima donna, late of the Metropolitan Opera Company and a splendid contralto with every requisite for the big work now being arranged for her, is likewise assured a heavy season; and her engagements include recitals, orchestral appearances, oratorio, etc.

Mme. Katherine Noack-Fiqué, dramatic soprano, whose name and accomplishments are synonymous in the musical life of New York and its environs, will tour New England with the Dr. Felix Jaeger Orchestral Ensemble (also under my management) and will be heard in recitals and concerts frequently during the season.

Royal Dadmun, basso-cantante, whose voice is rich and mellow, received columns of the most favorable commendation for his excellent work at the Maine Festival last season and immediately established himself as one of the best of the younger generation of singers. His season, which promises to be a good one, includes a prospective orchestral tour and numerous concerts and festival appearances.

Edward Rechlin, the celebrated organist, and in every way splendid fellow and great artist; William Grafing King, one of America's most gifted violinists and an interpreter of unusual conception; Irwin Hassell, a master pianist, whose European triumphs include London, Berlin, Paris and other continental cities, are each busily preparing for a strenuous season and many dates are assured them.

The Schubert Quartet comprised Mildred Graham Reardon, soprano; Forest Robert Lamont, Marie Bossé Morrisey, contralto, and George Warren Reardon, baritone, all favorably known as concert and recital artists, are under my exclusive management. The high standard of their work individually and collectively is of such a character as to assure them many lucrative and important engagements.

Notably among other artists who are appearing under my direction is Jacques Rothé, the eminent French 'cellist, whose splendid work with the Brooklyn Symphony Orchestra has gained him a merited place among the leading 'cellists of the greater city. His engagements for the coming season will include many joint recitals and concert appearances.

Fremstad Heads List of Sutorius & Rapp

AT their office at No. 1 West Thirty-fourth street, New York City, Sutorius & Rapp are looking forward to a very busy season. Mrs. Paul Sutorius, who has had the greatest success in arranging special entertainments at private homes and musicales, especially for the prominent social set of Washington, now has associated with her William Rapp, the representative of Mme. Schumann-Heink for many years. Minute detail work of the one complemented by the broad experience of the other in all corners of America and Europe should work to the mutual advantage of both.

Mrs. Sutorius was for a number of years the suburban manager of the New York Symphony Orchestra, Walter Damrosch, conductor. She has recently made several trips in the East, West and Northwest on behalf of the artists under their management and has found a remarkable interest in all things musical among all classes of people.

The local managers have been found to be always happy to receive offers for the legitimate novelties and attractions when convinced of their worth, but inflated values are immediately recognized and in no case entertained. Smaller colleges and normal schools everywhere are doing a wonderful missionary work along educational lines in the class of their musical entertainments. It is among the schools, clubs and choral bodies that her efforts have been mostly directed.

Madame Olive Fremstad, leading dramatic soprano of the Metropolitan Opera Company and the foremost interpreter of Wagner of the present day, of course heads the list of their artists. For Mme. Fremstad throughout the country there is the greatest interest manifested and a desire everywhere expressed that she devote all of her time to concert work, for which her entire equipment so greatly predisposes her. The dramatic intensity of her operatic portrayals, the realistic pictures which she casts upon the stage scenes, her wonderful voice, her great experience, her personal charm and beautiful stage presence must be of compelling power upon the concert platform. She has been booked for a short series of concerts before the opera season, which has been limited only by the desire of Mme. Fremstad not to undertake any more than she can comfortably do without injury to her work during the opera season. In the Spring she has again consented to appear at the festivals and special engagements at which her fame as a Wagner enthusiast and interpreter makes her services in great demand for the Wagner celebration.

Irma Seydel, the violin virtuoso, has lately been added to the list. She has appeared with the Boston Symphony Orchestra, the famous Gürzenich Orchestra of Cologne and various European organizations, and is one of the artists of the Worcester Festival this year and later is to appear with Walter Damrosch, the New York Symphony Orchestra, the St. Paul Orchestra and many organizations in the eastern part of the country.

Felix Fox, the brilliant virtuoso pianist, will be much in demand for orchestral and recital appearances all through the country. An artist with an unlimited repertory and tremendous resourcefulness, Mr. Fox can be called at a moment's notice (as has often been done) and he will make a success every time. With his own sterling achievements, which have already brought him far on the road to success, this additional trait is making the pianist a factor of country-wide prominence with orchestral conductors, club committees and in private recital engagements.

Hans Merx, baritone, a *lieder* singer of exceptional merit, is much in demand in this country and Europe for his program specialty of musical settings by Schubert, Schumann, Brahms, Wolf and Loewe, to the verses of Heine, Goethe, Schiller and the more modern among the German poets. A program of German folk and student songs for university and school courses has earned many encomiums.

To say that a pianist is young and beautiful would in many minds detract from a serious artistic consideration of her talents. But with Dagmar de C. Rubner, whose brilliant pianistic achievements have been widely heralded the past season, that fact is only an additional lure for the many public and private engagements, both orchestral and recital, that she is constantly called upon to fill. A brilliant season is already assured the charming young artist.

A. Foxton Ferguson, the eminent English lecturer on "Folk Lore and Folk Song," whose Spring tour last year resulted in six weeks of solid bookings, will return February, 1913, for another series of engagements with the Brooklyn Institute and Western universities. The Folk Song Quartet, of which Mr. Ferguson is the bass, will accompany the lecturer on this trip, and additional engagements are now being booked by Sutorius & Rapp for this unique organization, which comes endorsed by H.R.H. Princess Henry Battenberg, the Duke and Duchess of Norfolk and the Countess of Bathurst, at whose homes they have appeared with great success this season.

Manager Potter Devotes His Time to M. Clément

EDMOND CLÉMENT, the distinguished French tenor, will return to America this season under the management of Howard E. Potter. Clément is now on a concert tour in Europe and will arrive in this country on November 16, and his first appearance will be on November 17 in Aeolian Hall in the Massenet memorial arranged by the Symphony Society of New York. For many years Massenet coached Clément in his operatic rôles and it is very fitting that this artist should be selected for this performance. On November 18 the noted French tenor will begin his engagement with the Chicago-Philadelphia Opera Company, appearing in Philadelphia in a gala performance of "Mignon," with Maggie Teyte and Frieda Hemple. Directly after this performance Clément will go to Boston to begin his engagement at the Boston Opera House, appearing in the opening gala performance of "The Tales of Hoffmann." During his season in Boston, Clément will be heard in "Carmen," "Louise," "Manon," "The Barber of Seville' and "The Tales of Hoffmann."

The Philharmonic Society of New York has engaged Clément for two appearances and he will sing at one of their Carnegie Hall concerts in January and will appear with the orchestra in Brooklyn in March.

The first part of January Clément has been engaged for three private appearances in New York and he will give his own recital on January 7 in Aeolian Hall. At this recital Clément will sing for the first time in public a group of songs recently written for him by Massenet.

Beginning the middle of January the French tenor and Maggie Teyte will have a month's tour of joint appearance in some of the larger cities. They will present a charming one-act opera, for soprano and tenor, appearing in 16th Century costumes. This tour will be under the joint direction of Loudon Charlton and Howard E. Potter, and the interest shown in the appearances of these two delightful artists is so great that the problem of accepting offers already made is a very serious one. Mrs. Robert W. Hawkesworth has engaged Clément to appear in two of her musical mornings at The Plaza, and he will also appear in the "Chanson Crinoline" which

[Continued on page 119]

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WHAT THE MUSICAL MANAGERS SAY

[Continued from page 118]

she is arranging in several of the cities. Mrs. Ellen G. Lawrence, of Montreal, has engaged the French tenor for ten recitals in Eastern Canada and at the conclusion of his Canadian appearances he will start on an extensive concert tour which will end in Denver in June. In Buffalo, Mrs. Mai Davis Smith has arranged for a joint recital with Julia Culp and Clément, and arrangements have been completed for the appearance of the great tenor at four of the Spring festivals. Clément will return



Theodore H. Bauer, General Manager Majestic Grand Opera Company

to America next year and will have an extensive concert tour, appearing for the first time on the Pacific coast.

Theodore H. Bauer Tells of Majestic Grand Opera Co.

IN an interview with Theodore H. Bauer, the general manager of the Majestic Grand Opera Company, which will present "Elijah" he says:

"The Majestic Grand Opera Company, is born to supplement the permanent Grand Opera organizations of Chicago, Boston, Philadelphia and New York.

"In its present organization, the new Opera Company is capable of presenting a répertoire of Italian, French and German opera in their respective languages. This means that the singers we have engaged to appear in the first American production of the opera 'Elijah' are material for international Grand Opera fame.

"The reason managers are compelled to charge $5 and $6 for Grand Opera in America, is because the fame of the singers once established creates a fabulous value. The talent and artistic work of the singers we have engaged in Europe for this special tour of 'Elijah' is equal, in some cases perhaps superior, to that of artists whose names command fabulous sums. We have looked for talent more than for names and this has made it possible for us to present Grand Opera in America at the regular theater prices of $2.

"We do not forget that the American people are the most intelligent and eager musical audiences in the world. It is they who make the fame of unknown European singers, and create for them, the fortunes which they earn here. Frequently, the fame which inflates the value of international singers, lasts long after their voices are in decadence. The artists engaged by the Majestic Grand Opera Company, Inc., have many surprises in artistic excellence. Several of them will achieve international fame for themselves during our American tour.

"In making the first American production of Mendelssohn's 'Elijah' in the form



Mrs. Paul Sutorius, of the Managerial Firm of Sutorius & Rapp

of Grand Opera we make our début to the American people not as a venture, but as the beginning of a permanent organiza-

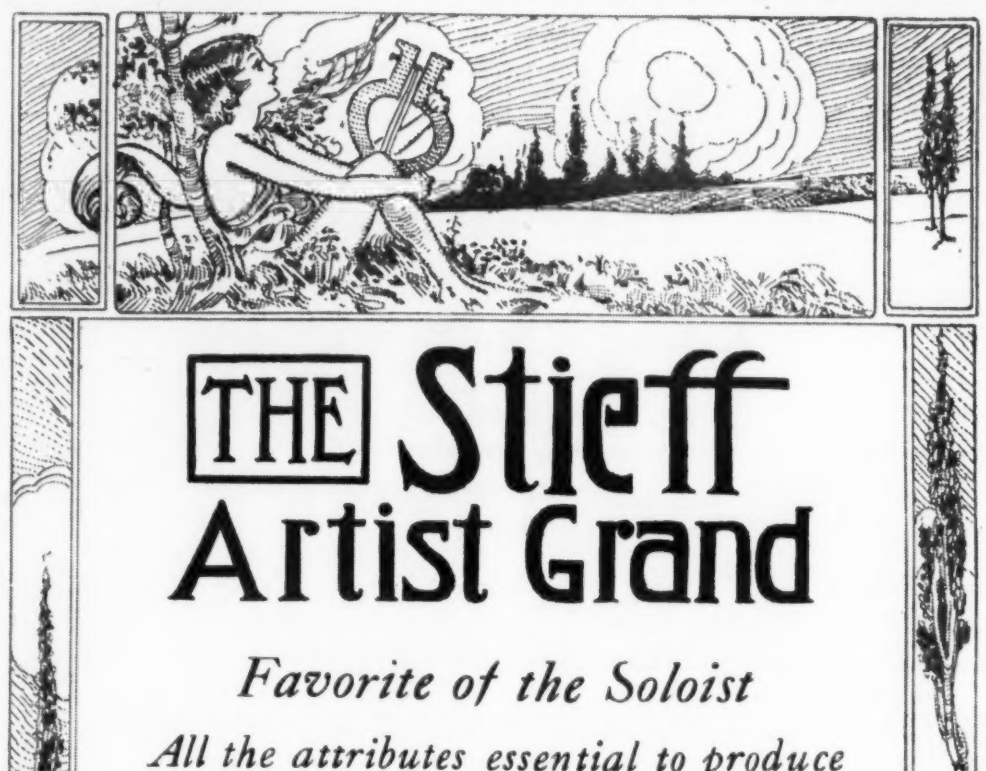


William Rapp, of the Managerial Firm of Sutorius & Rapp

tion in Grand Opera. 'Elijah' will be sung in English. The dramatic and scenic opportunities of the operatic production, have in them many of the features of Wagner's 'Parsifal.'"

Manager Turner Again Presents Maud Powell

ONLY one artist will be offered this year by H. Godfrey Turner, the New York manager. This artist is Maud Powell, the violinist, and her tour for the season is completely booked. Mr. Turner believes in concentrating his efforts, and the notable tour arranged for Mme. Powell—covering the entire country—is splendid evidence of his methods. Mme. Powell will not give a recital in New York this season for the simple reason, as Mr. Turner explains, that she cannot find the time to do so. Mme. Powell is an established favorite in every musical city in the United States and is one of the very few artists who can return season after season and always attract a great following. This is as it should be, for her record shows not only artistic work of the first rank, but years of pioneering in unbeaten paths, introducing music that has added to the artistic growth of the country at large. T. W. Musgrove will be Mme. Powell's accompanist this season.



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L. M. GOODSTADT, the New York manager, announces that Laura Maverick will make a special feature of Mexican songs in her concerts during the coming season. Last Winter she sang some of the typical songs of Mexico as encores, and they were so enthusiastically received everywhere that many requests have been made for her to include them regularly in her program. The novelty and freshness of these quaint compositions make a charming contrast to the conventional program.

What None of Us Knows

"Why in the name of all the saints," asked the master, "have you come back to Bologna—you, the most accomplished singer in the world?"

"Because," said the pupil—"because—because, dear master, I feel that I don't yet really know how to sing."

"My son," was the reply; "that is what none of us shall know on this earth. In the next world there may be more time, for here when we are young we have the voice but not the art; and when we are old we have the art but not the voice."—*The Étude.*

Wealthy Collectors of Violins

Many wealthy men collect rare old violins instead of postage stamps or coins. One of the most notable collections of violins ever made in the United States was that left by General Hawley, of Hartford, Conn., who died some years ago. According to *The Étude* he had almost $100,000 invested in rare old instruments. Some time after his death his collection was sold. A large number were bought by a Western music dealer, who has sold many of them. The violins in this collection are now scattered all over the world. Among the most enthusiastic lovers of violins among American millionaires was Henry O. Havemeyer, who died not long ago. Mr. Havemeyer was president of the Sugar Trust, and a man of great wealth. After a day of strenuous fighting of financial battles in Wall Street he loved to go home and get out his violin masterpieces and play on them, for he was an excellent amateur violinist. At his death the appraisal of his estate showed that his collection of violins was valued at $29,400, and a viola at $3,000. Among the notable violins in the collection was the King Joseph Guarnerius, valued at $12,000, another Guarnerius at $4,000, and a Stradivarius at $5,000.

Siegmund von Hausegger's new "Nature" Symphony will be heard in practically all the larger German and Austrian cities this season, as well as in New York.

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Your ideas of proper tone production and the method of producing the voice coincides absolutely with my own, and especially interested was I in your ideas pertaining to correct breathing and in the chest being kept high, at which I have worked so hard myself. I am very glad to have this little pamphlet as it is a good thing to keep in front of one and to occasionally read. It will prevent falling into many bad habits. Many thanks for sending it to me.
With most cordial greetings,
Yours truly,
Mar. 15, 1912. ALICE NIELSEN.

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BROOKLYN INSTITUTE ARRANGES NOTABLE CONCERTS

Best of the Season's Musical Offerings to Be Heard at the Academy of Music and Various Organizations Co-operate to Arouse Interest of the Community—Activities of the Brooklyn Orchestral and Choral Bodies

THE most insatiable music devotee will have little fault to find with the completeness of Brooklyn's program for this season. The Department of Music of the Brooklyn Institute of Arts and Sciences has arranged concert programs of great attractiveness. R. Huntington Woodman is president of the department and John Hyatt Brewer secretary.

On October 17 the opening song recital of the season will be given by Mme. Schumann-Heink, and on October 31 Mme. Louise Homer will appear in recital, presenting a group of songs by Sidney Homer, with the latter as accompanist.

The New York Symphony Society's Orchestra, conducted by Walter Damrosch, will appear on November 9, December 7, January 11, February 1 and March 8 in a series of Saturday matinée concerts for young people under the joint auspices of the Institute and the Brooklyn Symphony Society.



John Hyatt Brewer, Conductor Brooklyn Apollo Club

Five concerts will be given by the Boston Symphony Orchestra, conducted by Dr. Karl Muck, on the following Friday evenings: November 8, December 6, with Fritz Kreisler, violinist; January 10, with Elena Gerhardt, soprano; February 21 and a Wagner program on March 21.

These concerts will be under the joint auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences. John E. Leech and Walter H. Crittenden are president and secretary, respectively, of the former organization. Co-operation also will come from the Woman's Auxiliary Board and the Executive Committee, organized by the Department of Music. Mrs. Camden C. Dike is president of the Woman's Auxiliary Board and Mrs. Charles F. Pray is chairman, and Mrs. Frank M. Lupton, secretary of the Executive Committee.

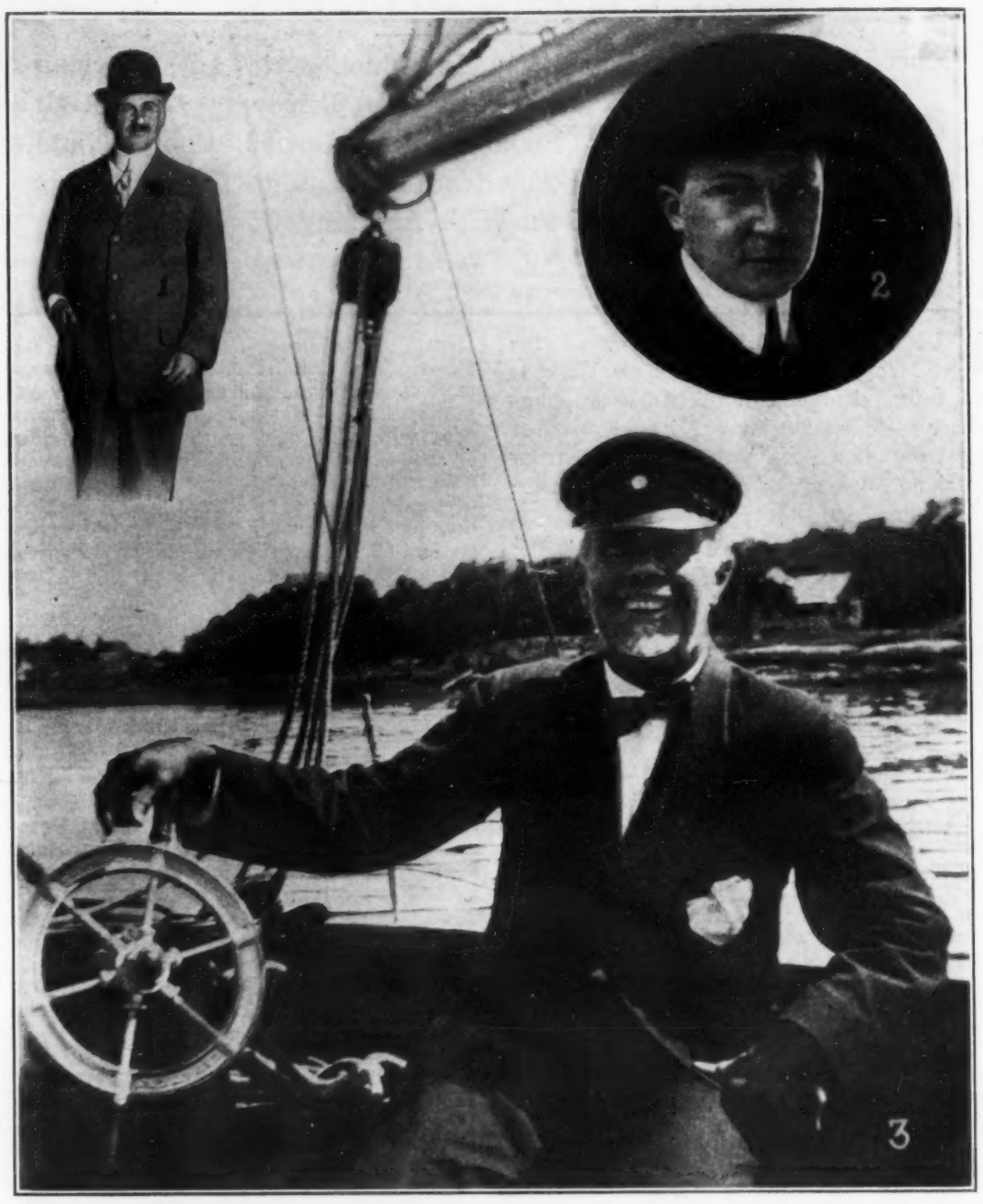
On the evenings of January 7, February 8 and March 14 the Flonzaley Quartet will be heard. Six chamber music concerts will be given by The Philharmonic Trio, composed of Alexander Rihm, piano; Maurice Kaufman, violin; Bedrick Vaska, violoncello, in the Lecture Hall of the Academy of Music on the following Saturday evenings: November 2, December 14, January 18, February 15, March 15 and April 12.

Sixteen Noted Recitalists

David Bispham will be heard in recital on the evening of February 6, and on November 14 Efrem Zimbalist has been invited to give a violin recital. Other artists who have been asked to appear are Leopold Godowsky, November 21; Mischa Elman, December 12; Gottfried Galston, December 19; Clara Butt and Kennerly Rumford, January 16; Mme. Marie Rappold, January 23; Mme. Elena Gerhardt, January 30; Leon Rains, February 13; Yolando Mérö, February 27; Louis Persinger, March 13; Mr. and Mrs. Henry Holden Huss, March 27; Alessandro Bonci, April 3, and Leo Slezak, with the Brooklyn Sängerbund, March 2. On November 28 Carrie Bridewell and George Harris, Jr., will give a recital.

The Brooklyn Apollo Club, with ninety active members, is to give the usual three concerts at the Academy of Music, and distinguished soloists will be heard with the chorus. John Hyatt Brewer is the conductor of the Apollo, William Armour Thayer the accompanist, and Clinton L. Rossiter the president.

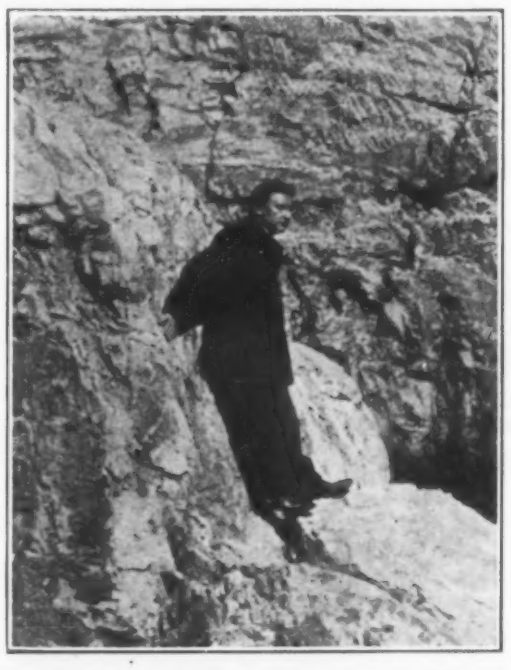
A year of marked activity is promised for the Arion Society, which on October 6 celebrated its forty-seventh anniversary at Arion Hall. The first regular concert will be held on November 17, and a matinée program will be presented on January 5. The date of the grand public concert has been set for April 20, and in May, if the plans of Director Arthur Claassen are fully realized a big festival will be held to celebrate the hundredth anniversary of Wagner's birth. Many other choruses may participate in the festival. The Arion chorus now numbers approximately 130 male voices and seventy women.



Strong Factors in Brooklyn Musical Progress—No. 1, Arthur Claasen, Conductor of the Arion Chorus and Vocal Teacher; No. 2, Herbert J. Braham, Conductor of the Brooklyn Symphony Orchestra, and R. Huntington Woodman, the Organist, Composer and Conductor

The fiftieth anniversary of the Brooklyn Sängerbund will be celebrated in December, when the four hundred members of that organization will hold a concert in the Academy of Music, followed by a banquet and ball the next night at Sängerbund Hall, and on the succeeding night, if plans remain unchanged, a "kommers." The regular Spring and Fall concerts of the season will be given, and also the monthly entertainments. The president of the Sängerbund is M. August Nebel.

In January and April the Woodman Choral Club will give two subscription concerts with prominent soloists. The club consists of eighty women's voices, and rehearsals will begin for the eleventh season on November 1. R. Huntington Woodman, conductor, who recently succeeded the late Dr. Gerrit Smith at the Master School of Music, is planning some organ recitals and will devote himself largely to teaching his special branches of organ and theory.



Carl Fiqué, Conductor of the United German Singing Societies

Carl Fiqué's first important work of the season will be his course of evening lecture recitals in the Music Hall of the Academy from October 1 to November 5. The subjects will be "Parsifal," October 1; "The Mozart Sonata," October 8; "The Merry Wives of Windsor," by Nicolai, October 15; "New Ideas in Olden Times," October 22; "Tiefland" by d'Albert, October 29, and "The Picturesque in Robert Schumann's Piano Music." As conductor of the United German Singing Societies of Brooklyn Mr. Fiqué will continue active, and he will give choral and orchestral concerts at Terrace Garden, New York, on October 26, and Prospect Hall, Brooklyn, November 13. His professional pupils will be heard in recital at the Academy of Music and Memorial Hall.

Mme. Katherine Noack Fiqué, dramatic soprano, will tour the New England States in November under the management of G. Dexter Richardson, and will be soloist at the Syracuse Music Festival.

Arthur Claassen, conductor of the Liederkranz, the Arion and Mozart societies, will be engaged actively with his many voice pupils, among whom are fifteen concert and church soloists.

The fifteenth anniversary of the Chaminade Glee Club will be celebrated this season, and three concerts will be held, as follows: December 12, an operatic concert; January 30, a program of old classics; April 3, modern and miscellaneous songs. This women's chorus will be heard under the direction of Mrs. Emma Richardson Kuster. Among the soloists who are expected to appear are Albert Quesnel, Andrea Sarto and Clarence DeVoe Royer.

Symphony in Massenet Festival

The Brooklyn Symphony Orchestra begins this season with sixty-five members under Herbert J. Braham, and it will give four big concerts, one of which will be a Massenet festival. Max Laventhal is the concert master and Jacques Rothe the solo 'cellist. Among the soloists who will appear at the main concerts will be Mme. Pitzel, pianist; Pearl Rosenstein, soprano, and the violinist, Kessler. After four years as conductor of the Hoadley Orchestra, one of the oldest amateur orchestras in the country, Mr. Braham has decided this year to devote himself as a conductor entirely to the Brooklyn Symphony, which is semi-professional in character.

The University Glee Club of Brooklyn, which last season won commendation from many quarters, promises a new record in choral excellence. The conductor is Edward J. A. Zeiner and the president, Alfred Douglas Olena.

A festival of an entire week is to be given at Janes M. E. Church, with two choral societies, a choir, quartet and orchestra, numbering in all about eight hundred, under the direction of Chester H. Beebe. Mr. Beebe's piano school has started an active Fall season.

Musicians are interested in the progress of the Union League Glee Club, which was started last year with twenty voices under the direction of George Carré. The membership this season will number forty. The Grotto Glee Club, a Long Island Masonic organization, has been started with sixty voices under Mr. Carré's direction. The Students' Glee Club, under the direction of Louise Mundell, plans to give three concerts at the Academy of Music. The forty members of this club will also participate in a Lenten recital.

The Flatbush Glee Club, which in its eight years has given fifteen concerts, will add two more this season. There is a membership of seventy-five under the direction of John Hyatt Brewer.

The Brooklyn Philharmonic Club, with an orchestral membership of seventy under the newly elected conductor, Dr. Felix Jaeger, will begin its season's work with a concert at the Montauk Club on November 14. Two other concerts will be held, at The Imperial and at the Academy of Music. G. Dexter Richardson is handling the managerial side of the club.

N. Valentine Peavey is preparing for a record season at his studios. Several concerts and pupils' recitals are planned, and programs for a series of sonata recitals are under consideration. Among Mr. Peavey's important concerts will be one held at Vassar College. G. C. T.

William Piccaver, the Albany tenor, has entered upon his engagement at the Vienna Court Opera.

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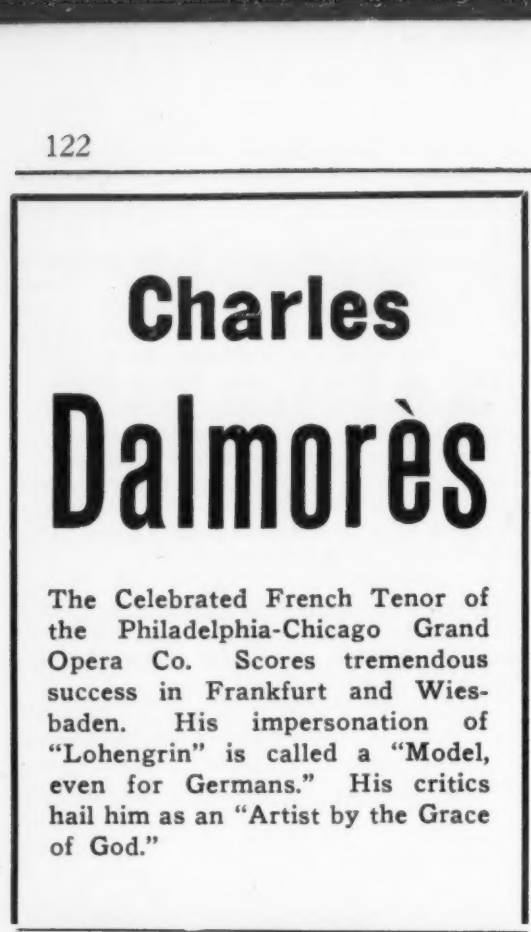
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Charles Dalmorès

The Celebrated French Tenor of the Philadelphia-Chicago Grand Opera Co. Scores tremendous success in Frankfurt and Wiesbaden. His impersonation of "Lohengrin" is called a "Model, even for Germans." His critics hail him as an "Artist by the Grace of God."



Dalmorès as "Lohengrin"

Charles Dalmorès, of the Metropolitan Opera House, New York, who is well known to Frankfurt opera-goers, having sung here several years ago in "Lohengrin" and "Samson," was heard as *José*. Without forgetting the incomparable Caruso's singing of this rôle, one could well be satisfied with Mr. Dalmorès, who brought out its principal points in a highly intelligent manner. His light handling of the musical dialogue, his fresh, yet moderate coloring of the rôle, and his erect, military bearing, suited the Spanish sergeant admirably.—Frankfurt *Kleine Presse*.

It was a delight to observe with what fresh and vivid traits the much admired singer invested the rôle of *Lohengrin*, a rôle which in the hands of many singers becomes weak and effeminate. Masterly also was his entire vocal performance which remained on an equally high plane from his first entrance to the close of the opera, and in numerous lyrical moments he rose to exceptional heights.—*Wiesbadener Zeitung*.

Yesterday's performance of "Lohengrin" offered an especial attraction and delight inasmuch as the title rôle was taken by our guest, Mr. Charles Dalmorès, from the Metropolitan Opera House, New York. We have heard the illustrious singer three times before in this part. Our celebrated guest has proved that he is able to fulfill the highest requirements of the rôle without the possibility of a denial. His exceptionally beautiful vocal means, his unique and admirable treatment of the *voix mixte*, his pronunciation, which might serve as a model even for a German, his interpretation of the text, and above all else, his power of impersonation, which springs from the innermost recesses of his heart, all these place him in the very first rank of heroic tenors of universal reputation and of the "artists by God's grace."—Dr. L. Urlaub in *Wiesbadener General-Anzeiger*.

COMPOSER WHO'LL STIR THE WORLD

Kurt Schindler Promises Early Introduction to an American Musician of Phenomenal Gifts—A Discovery Only Half Revealed—Ambitious Plans for MacDowell Chorus and Schola Cantorum—All-American Program to Contain Music that "Can Hold its Own With Anything Composed Nowa-Days Anywhere"

KURT SCHINDLER, director of the MacDowell Chorus of New York, is an ardent champion of the American composer. He is one himself by adoption at least, but that does not prevent him from working with might and main to advance the interests of other American composers. And now Mr. Schindler comes forward with the announcement that he has discovered an American "of such unusual accomplishments and culture, such gifts of melody and harmony that, to my mind, his success all over the world is already a matter of certainty."

Just who this phenomenal American musician is Mr. Schindler does not divulge, for the moment at least. He vouchsafes just enough detail to lend the piquancy of curiosity to his announcement. Mr. Schindler met the unknown this Summer and found him to be a native of Chicago and a graduate of Harvard. That is as far as present information goes, and, accordingly, a certain amount of excitement on the part of all those native Chicagoans and Harvard graduates who met Mr. Schindler this Summer may be considered entirely justifiable.

However, Mr. Schindler promises that we shall hear more about the personality and the work of this new composer in a week or two. His compositions will undoubtedly form a part of the American program which the Schola Cantorum, with which Mr. Schindler is connected and of which the MacDowell Chorus is a part, will bring out in December, along with the works of such men as Homer, Whiting, Loeffler, Campbell-Tipton, etc., works that, says Mr. Schindler, "can hold their own with anything composed nowadays anywhere."

Mr. Schindler spent his Summer in New York and found the city "an ideal Summer resort for a musician who desires to work quietly." Of the work he has done and of his plans for his "busiest season yet," he talked entertainingly a few days ago in his studio in East Fifty-fifth street. He has been fairly besieged during the last few weeks by applicants for membership in his popular MacDowell Chorus.

Growth of the Chorus

"When, about the middle of June, all the plans for the reorganization of our chorus and the choice of programs had been completed," said Mr. Schindler, "I found that in order to carry the scheme out I would have to achieve a good Summer's preliminary work. The amazing way in which our chorus has grown—thanks to the enthusiasm and active work of my directors and choristers—compels me to give more and more time and thought to it, and sometimes I find it hard to combine it with my manifold other branches of work, like my critical activity with one of the great music-publishing houses and my compositions.

"It is only with hesitation that I now enter the new field of lecturing on music, urged by friends who hold that my introduction to Debussy's 'St. Sebastian' helped them toward a better understanding of the music, and because it is the best way of propagating and fighting for the things we love and stand for. Thus it is with deep meaning that I chose the theme of 'Boris Godounow' and the personality of Moussorgsky for the opening lecture, and in the case of Charpentier's 'Louise' I shall have much to say which might help towards a higher valuation of this unusual artistic manifestation and this thoroughly modern composer.

"In order to find the necessary time for preparing these lectures I had to give up my activities as an accompanist, as previously stated in your newspaper, and I am really sorry to do so, since there has been much satisfaction and pleasure in helping fellow artists like Mmes. Gluck, Alda, Messrs. Whitehill, Clément, etc., in their high aims and victorious flights to success. My hope is that by establishing the new 'Schola Cantorum' on the highest and broadest plane I may be even more in a position to offer fellow artists chances for the display and development of their talent.

For an Annual American Concert

"As to the Schola's announced program of all-American music for the month of December, we hope it will become a yearly affair. The best of American music writing—songs, piano pieces, choruses, violin numbers, etc.—that has come to our knowledge within the last year will be presented by the most accomplished soloists available and with the help of our picked chorus of madrigal singers I venture to say that this year's affair will bring at least one revelation, if I may judge from my own deep and lasting impression upon the public sentiment."

Mr. Schindler then went on to tell of the composer he "discovered" this Summer, as related above.

"In the fact that this man is a native of Chicago," Mr. Schindler continued, "there is reason even for the most chauvinistic Pan-American to rejoice, i.e., those who refuse the foreign-born the right to be called American composers. By the way, I wish those people could read what Bourgeault-Ducondray, the eminent French scholar, said when the committee on the historic concert at the Universal Exposition in Paris in 1900, deliberated about the possible exclusion of Lully, the Italian, and Gluck, the Austrian, from their all-French programs. He said, to quote, Alfred Bruneau's book on French music: 'If a composer comes to reside in a foreign land and chooses to write in this country's language and in its musical style and idiom, he receives by this very fact alone his certificate of nationalization.'

Wealth of Unexploited Verse

"To-day I can already say," Mr. Schindler pursued, "that there is a new and great hope in the last year's musical publications of Americans. I hope very much that my own efforts in the direction of writing music to such exquisite lyrics as the ones by Swinburne, Meredith, Wilde and Rossetti, which were composed this Summer and recently issued, will help towards calling other composers' attention to the wealth of beautiful verse unexploited in English literature. It makes me impatient when I hear composers telling me that they cannot find any suitable poems. Why, I assure you that I have several boxes full of English verses that I copied for use in coming leisure hours.

"There are just a few words that I want to say about our first Carnegie Hall program, the preparation and editing of which kept me busy during the Summer. There is a distinct purpose to this program: It is called the 'Development of opera from its earliest beginnings to the masterpieces of Gluck,' and the special edition that, through the munificence of the firm G. Schirmer has been printed for the Schola, bears the sub-title, 'A practical and entertaining demonstration of musical history in a continuous and diversified program.' Nine out of the twelve selections, chosen from the period of 1567-1767, are completely out of print and known only to visitors of libraries and musical historians. They will be a complete novelty in the concert hall, and I beg to assure you that there will be no trace of the dust and tiresomeness of the antiquity shop, but that every piece is bright, alive, sparkling with rhythms and in many instances with humor. A particularly fitting close on account of the bicentenary of the author will be the 'Pastourelles' of Jean Jacques Rousseau's 'Village Soothsayer.'

"But there is plenty of time to tell you more about all the details before January 8. It will be a new kind of an entertainment, not only for New York, but for anywhere. And our second program will help to introduce some eminent masters of choral writing in England to this city, such as Granville Bantock and Percy Grainger, of recent fame; and the intonation of the neo-Russian church music in the concert hall will be an event that I am myself most eagerly looking forward to.

"The chorus is in better condition numerically and vocally than ever before; in fact, the only vacant spots where we might still fill in some voices are the low contraltos. I need them for some of my 16 and 20-part choruses. Where are they hiding in New York? I hope they will find me out before long."

A monument in the form of a fountain is to be erected to the memory of Quantz, Frederick the Great's flute teacher, near his native village of Oberscheden, Hanover.

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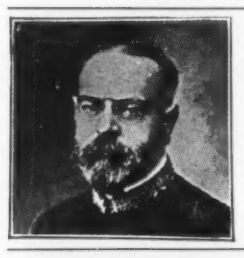
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A CRUEL PRIMA DONNA WAR AVERTED

Hostilities Aroused in Several Quarters by Berlin Story of Frieda Hempel as Metropolitan's "Highest-Salaried" Woman Artist, but No Casualties Are Reported—Berlin Concert Season Opens with Dedication of Philharmonie Organ

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European Bureau of Musical America,
Berlin, Goltzstrasse 24.
September 19, 1912.

WHEN men revolt there is a large probability of trouble; when women rise up in arms something is *sure* to happen; but when prima donnas are roused to anger, I, for one, prefer to throw up the sponge, pack my suitcase and hasten for some sheltered nook, secure from the bitter strife. I wonder whatever could have induced Frieda Hempel, the newly engaged coloratura prima donna of the Metropolitan, or her friends, to allow the papers to publish that she is to receive the highest salary paid to any of the female artists at the Metropolitan. Can one imagine a more intrepid thing to do? Couldn't she or her friends have foreseen the cry of rage that would go up?

I have it from an inside and reliable source that Miss Hempel's wounded sister prima donnas intended responding in an open protest to be published in the papers, denouncing the aforesaid statement with the aid of figures, i. e., an exact enumeration in dollars and cents, of the salaries annually paid to all the other prima donnas. But this public and enlightening protest has never come to light, because one of the glittering stars of the Metropolitan would not deign to attach so much importance to the statements regarding one whom she, at least, considered a beginner on the New York stage. If all these ladies but knew what a wonderful chance for the most effective free advertising they have missed! And through it all, New York has slumbered like a peaceful infant, unaware of the threatening sword of Damocles hanging over it. Just think what a strike of the prima donnas would have meant to New York!

Some time ago I read in MUSICAL AMERICA that a ballet by Richard Strauss had been predicted. Well, predictions sometimes come true as in this particular instance. For we are now informed that Mr. Strauss, when not making attacks on the German electoral franchise, is very busy composing a ballet to words by Hugo von Hofmannsthal. This work is said to be destined for the "Russian Ballet" and for it only, according to the will of the composer.

Scarcely a day goes by but what the papers publish news of some kind relative to the coming "Ariadne auf Naxos" première in Stuttgart on October 25. The cost of each of the first three performances is estimated at 23,000 marks and the artists who will interpret the principal rôles are Frieda Hempel, Marie Jeritzka, of the Vienna Royal Opera, and Hermann Jadlowker. The rehearsals for the première have already begun under the conductorship of Generalmusikdirector Max von Schillings, the stage management being in the hands of Hofrat Gerhaeuser. On October 12 Richard Strauss and Max Reinhard, the incomparable stage manager, will assume charge of the final rehearsals.

Amy Hare, the English piano virtuoso, will play the Piano Concerto of Balakireff for the first time in Stockholm, Copenhagen, London and Göttingen during the present season.

A second opera house is planned for Hamburg. A number of prominent persons have proposed to the municipal theatrical society of that city to erect a small opera house intended for an exclusive set of music patrons. This is planned as a kind of adjunct to the regular Stadttheater.

Tina Lerner as "Mona Lisa"

The accompanying picture of the distinguished Russian pianist, Tina Lerner, has attracted considerable attention in London, in view of its striking resemblance to the lost "Mona Lisa." I saw an item in one of the English papers, which compares Tina Lerner's "Mona Lisa" likeness to one of the possibilities in the patent medicine line: A drug clerk, asked for Mona Lisa, might be justified in answering, "We are all out of 'Mona Lisa,' just now; why not take Tina Lerner? It is just as good."

An amusing incident relative to Miss Lerner recently occurred when the engaging young Russian artist was stopping in one of the watering places in the south of England. Together with a well-known young violinist, Miss Lerner, for her own



Tina Lerner, the Famous Russian Pianist, Who Is to Tour America This Season

edification, ran through César Franck's Sonata for Violin and Piano in A Major. As many of our readers will know, the last movement of this work is written in distinct canon form, the violin continually carrying the theme a measure behind the piano. When the piece was concluded, a well-meaning but musically none too enlightened old English lady, approached her favorite pianist and gently remarked, "But, my dear, hadn't you two better practice this piece a little more, so that the violin will be in time with the piano?" On such occasions Tina Lerner's smile is inscrutable—thoroughly Mona Lisan.

And now we hear that Tina Lerner has again received a most favorable, if not flattering, offer to play in London vaudeville. The pianist has been offered a salary of $1,500 a week for a guaranteed tour through England of three months. This is the second time that the Russian artist has been approached with the request to appear in vaudeville. She received a similar offer during her last American tour a few years ago.

Frank King Clark, the American master of singing, has just made a flying trip to Essen and Cassel where two of his pupils made their this season's débuts in opera. In Essen it was Emma Vilmar, who scored a decided success as *Carmen,* and, in Cassel, Loretta del Valle made a hit as *Margarethe de Valois* in "Les Huguenots."

Eleanor Spencer, the young American pianist who has come to the front within the last few years, has been engaged as soloist by Sir Henry Wood for the concert of the Queen's Hall Orchestra in London, October 5. She will play the Liszt E Flat Concerto. Miss Spencer, who has also booked numerous engagements throughout Germany and Holland for this season, left Berlin for Holland yesterday.

Dr. Muck's Munich Offer

Dr. Muck certainly has been and is appreciated in Germany. Besides ovations which he receives whenever he appears—undoubtedly stimulated by his departure for America—offers of engagements are of frequent occurrence. The last offer which Dr. Muck received is rather more conspicuous than the rest, as it signified nothing less than the post of Generalmusikdirector of the Munich Court Opera. He was offered the official successorship to Mottl which, as such, would also include the musical direction of all orchestral events. It was understood that, if Dr. Muck had been willing to waive his Boston contract, the Munich Generalintendantur would have paid the financial penalty. But Dr. Muck is made of sturdier, nobler stuff and neither monetary profits nor artistic honors can alter his word once given.

He therefore goes to Boston. Congratulations!

The dedication of the Philharmonie organ attracted a large audience of musicians Sunday, September 15. The Philharmonie Orchestra, under its new conductor, Camillo Hildebrand, and the soloists, Bernhard Irrgang, Kammersänger Felix Senius and Dr. Max Seiffert, assisted in a brilliant artistic success. The program was well calculated to demonstrate the resources of the new instrument in solos as well as in vocal and orchestral accompaniment. The instrument stood this severe test in a most satisfactory manner.

Herr Irrgang interpreted the Buxtehude-Handel Passacaglia and the Handel B Flat Major Organ Concerto, with orchestra and cembalo, and a group of modern pieces with his accustomed versatility and musicianship. Kammersänger Felix Senius sang the Liszt setting of the Twenty-Third Psalm. In spite of marked indisposition, Mr. Senius's art is invariably in evidence and his *pianissimo* and *piano* were revealed in moments of ravishing beauty. Considering the constant fluctuation of the temperature prevailing in Berlin just now an indisposition can scarcely occasion surprise.

The harp accompaniment of this setting was executed by Herr Mueller in a consummate manner, and the organ's muted *piano* and *pianissimo* and exquisite *vox celeste,* its *dolce,* and almost perfect *vox humana* gave ideal support to this rarely sung Liszt work. The Paul Ertel F Major Fantaisie for organ, while not without its pleasant moments, is primarily a brilliant "show piece." Reger's "Romance" and "Intermezzo," Op. 80, are probably quite as inspiring as the same composer's Op. 800 will be.

Success for New Conductor

Conductor Hildebrand, who made his first appearance before the Berlin public on this occasion, is a man of excellent routine, and his interpretations of the Bach "Brandenburg" Concerto, for orchestra and cembalo, and of the Buxtehude and Handel works revealed rare good taste, a clear-cut, well-defined sense of rhythm. While the program did not allow one to judge his personality from every side, yet it established the fact that Mr. Hildebrand is thoroughly qualified as an interpreter of Bach and Handel.

The Enrico Bossi A Minor Concerto, for organ, strings, four horns and kettledrums, brought the concert to a close. This beautiful work, so replete with charming lyrical as well as strongly dramatic moments, a "monumental" work, in fact, stands out as the precursor of a new era in modern organ literature. Undeniably it has its weaknesses, but they are not long in evidence at any time. Few of the masters of organ literature have been able to produce the equal of this remarkable concerto, combining as it does a strong lyric vein with dramatic power and clarity of form.

This event practically opens the concert season and, beginning September 21, the "concert demon" will fall upon us with all his accustomed fury.

Holton Herr, a promising tenor who has been studying with the Berlin singing master, Franz Proschowsky, for the last two years, has been engaged as first tenor for one of the Savage companies. Fame comes quickly to those who are prepared. Mr. Herr's interpretation of the *Prince* in the "Merry Widow" is likely to make him conspicuous.

Several days ago it was reported that a certain violin builder or dealer was having an invention patented that was bound to create a veritable sensation in musical circles. This invention, which was to receive the euphonious name of "combinator" was said to consist of a metal apparatus to be attached to the fret-board of a violin or any other stringed instrument near the base in such a manner as to be suspended immediately above the surface of the violin. The effect of this apparatus is that, by bowing on one string, the violin will cease to be a single part instrument, an accompaniment to the melody being provided with accessory tones as low as the contra octave. The melodic tone is also supposed to become more sonorous, the accessory tones being of proportionate volume. This apparatus may be attached to a violin, piano, organ, in fact to all instruments having sounding boards.

But, unfortunately for the inventor, we are informed from a professional source that just such a "combinator" had previously been invented under the name of "vibrator," as early as 1886 and 1905, by a well-known violin pedagog, Prof. Hermann Schroeder, who created a considerable sensation when he exhibited it for the first time in the musical exhibition in Berlin in 1906.

O. P. JACOB.



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THE NEED OF A BACKGROUND

By LESLIE J. HODGSON

ONE of the most vital essentials to the development of every music student Europe-bound is a thing that in the vast majority of cases is utterly neglected. That is, a background against which to measure all that he hears and sees in the foreign center in which he elects to pursue his studies. And for this reason the advisability of first spending a season in New York cannot be over-emphasized.



Leslie J. Hodgson

Going abroad at his most impressionable age and armed with but a limited mental equipment, musically speaking, the average student from this continent, carried away as he is likely to be by the novelty and fascination of a roundness and all-pervasiveness of musical life such as he has never before known, can scarcely avoid falling unreservedly under the influence of the atmosphere immediately surrounding him there. The result is that he comes in a very short time to accept the standard of his environment as the measure by which to compare his subsequent experiences. This means that while he is glorying in the broadened scope of his vision, as compared with his previous horizon, his youth is committed to a more or less narrow groove.

For no city of Europe can boast a music so cosmopolitan as has developed in New York. Each individual center there is restricted by national or local preferences and prejudices.

If Berlin is the focal point of his student years, as it now is with most embryonic pianists and pianoforte teachers, the young American absorbs the solid German traditions—a healthy enough basis—and gains an understanding insight into the tendencies of the ultra-moderns of Germany. But always the point of view is German. He hears comparatively little music not of German origin. French music, for instance, is not popular in Germany, it is not played frequently enough or representatively enough in any one city to enable the public to get even a bird's-eye view of the musical territory the modern Frenchmen are exploring and exploiting. German critics can hardly be commended for hospitality to foreign products, and the student most naturally accepts the direction of criticism of his German monitors. Vienna, also popular with piano and violin students, is somewhat more elastic than Berlin in its attitude toward the music of other countries, but it, too, lacks the ingredients of a large cosmopolitanism in music.

In Paris the German classics are provided in vastly greater quantities than is French music in Berlin. The several series of orchestral concerts and the recital programs show no neglect of the German masters, while the latest local developments are ever on exhibition. But whether German, French or Russian the music, its interpretation, is always tinged with the Gallic spirit.

In the realm of opera, while at one of the subventioned houses the more *intime* of latter-day French works are staged with remarkable art, the general international scope is not broad. It is only within the past year or so that the complete "Ring" tetralogy has been given at the Opéra. And just here a concrete example of the point of view from which Wagner is treated is found in the fact that at the Opéra "Rheingold" is broken up into four acts! Then France has no high standard of criticism. It is notorious that even in Paris there are few concert critics worthy the classification. Hence, the involuntary looking up of immature judgment for signposts finds no definite directions.

Of London it may perhaps be said that it has, on the whole, a more cosmopolitan music year than any other city on the other side of the great watery divide. But, with all the varied attractions of the three seasons into which its music year is divided, the subtle element of "atmosphere" is as conspicuously lacking there as here, nor does the student of the piano or violin find there the teachers for whom he crosses the Atlantic.

Not for a moment is this to be read as a plea for New York as a substitute for European experience altogether. Nobody but an escaped lunatic would claim that as yet we can find in this country musical atmosphere as it is understood in Europe—it must come with a mellower age—the musical atmosphere of countries where music is regarded as an integral factor of everyday life, the musical atmosphere that carries you along on its current, that charges the air you breathe, that saturates you even while you sleep. Incidentally, just how long this is wholesome as a steady diet for the foreign-born student is a question of individual temperament, though the better intellectual equipment he brings to bear upon it, the better he can distil it to his own advantage.

But New York, lacking in atmosphere in this sense as we must concede it to be, nevertheless offers a background that is unique among the music centers of the world, and a year spent here before going abroad would be an invaluable asset to every student. True, the cost of living and of hearing music in the metropolis is still higher than in any foreign city, but the answer to that objection is that the expansion of the intelligent student's horizon here would so develop his general sense of musical values as to enable him to profit with infinitely more discrimination by what is offered him over there.

The average American city is hearing more and more of the best music as time goes on, but as background cannot be acquired by the development of one special line, or by hearing a visiting orchestra or chamber music organization two or three times in the year, the recitals of three or four of the greater pianists, violinists or singers and the monthly or weekly programs of local musical clubs.

Everybody knows that many a student wastes months of costly time in Europe in getting satisfactorily "placed." Now, no matter what artist or pedagogue may be his ultimate goal, he can find in New York instructors of noteworthy excellence who can train him along the special lines advocated by that teacher, so that when he gets to Paris, Berlin, Vienna, he is ready to start right in at the fountain head he seeks. A similarly comprehensive choice is available in two or three other of the larger cities of this country and, to a modified extent, in many of the lesser ones. But it is not slighting any other city to speak of New York as the recognized music center because of its multiplex musical life, while one or two other cities admittedly may excel in this or that individual branch.

Into New York are poured the finest products of the world's markets in pianistic, vocal and violinistic art. The opera season is the most brilliant to be found anywhere, not as regards alone the stellar effulgence of the *personnel* but also the thrice-admirable orchestral *corps,* under the main guidance of one of the greatest living conductors, and the attention now paid to details of *ensemble* and *mise en scène.* The Metropolitan, with the New York critic body and public as the jury is the recognized last tribunal of Europe's singers. Here the multifarious activities of local orchestras of the first rank are supplemented by ten concerts every Winter by the incomparable Boston Symphony and the range of orchestral works presented in the course of the season is not equaled in any one foreign city. Choral music, too, is well cared for, while the chamber music offered is plentiful and conforms to high ideals of interpretation.

Professional criticism in New York is inexorable in its uncompromising attitude toward the sham and the charlatan. The student who has gone abroad ignorant of his own country's final standard generally comes back with self-complacent confidence in crude, half-baked opinions—his views are valueless, simply because he has had no background against which to project his new impressions.

The Smiths had a boarder named Hannah,
Who constantly drummed the piannah;
But Hannah one day
Disappeared, and they say
The truth was the Smiths had to cannah.
—*New York Telegraph.*

Camille Erlanger is going to make an opera of d'Annunzio's play, "La Gioconda."

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WITH LEADING MUSIC PUBLISHERS—THEIR PLANS AND ACHIEVEMENTS

Statement Issued by G. Schirmer

SIXTY-FOUR years of uninterrupted striving for the attainment of an ideal—the popularizing of the best music in the best editions—sums up the activities of the house of G. Schirmer in its chosen field. From humble beginnings it has reached its position as a moving force in the progress of music in America, because of lofty standards set and maintained; because those who have had its conduct in charge have always "hitched their wagon to a star" and placed artistic conscience before commercialism. This policy, faithfully followed, has been rewarded not only by the finer and more intangible assets of reputation well deserved, but by the material benefits resulting from a constantly increasing demand for the products of its presses.



Rudolph E. Schirmer, Head of G. Schirmer, New York

Within the limit assigned, only a brief review of what this house has done for the cause of good music can be given. It has brought out editions which have raised American music press-work to its present level of mechanical perfection. It has lavished disinterested encouragement on the American composer, publishing fine but commercially unremunerative works as a duty conditioned by artistic tradition. It has set a standard for editorial and revisional work in music-publishing for the whole land. And there are other things:

In publishing the "Schirmer Library of Musical Classics," which now includes some 1,100 volumes, this house has made possible immediate and inexpensive access to a great standard collection of musical works of every description, bringing the world's musical classics, in the broader sense of the word, within the reach of all. A "cheap" edition whose price is its only cheap feature, and which popularizes the best to be had in music may be considered, perhaps, the greatest individual achievement of the Schirmer Press. "Schirmer's Household Series of Music Books," a pendant to the more extensive library, offers collections broadly popular in scope of an entertaining as well as an educational nature for the home musician.

Loyal encouragement and appreciation of the American composer may be read between the lines of the catalog of American copyrights published by this house. Artistic merit being the touchstone which determines inclusion therein, it contains numbers which may never be financially remunerative. This fact has not been allowed to prevent their publication. Among the names included are those of: Charles Martin Loeffler, Sidney Homer, Horatio Parker, Henry Holden Huss, Arthur Whiting, Harry Rowe Shelley, G. W. Chadwick, Henry Hadley and the brilliant galaxy of younger American composers whose works are found in the catalog of the famous Wa-Wan Press, recently acquired by this house.

In the field of operatic publication the Schirmer house takes a leading position with a constantly growing edition of standard and modern opera scores. The regular edition includes the best of the standard operas, while the same spirit which has prompted the furtherance of national music in other directions is shown in the bringing out of such distinctively American scores as: Victor Herbert's "Natoma," Dr. Horatio Parker's "Mona," Walter Damrosch's "Cyrano de Bergerac" (in press) and his "Dove of Peace." Wolf-Ferrari's "Jewels of the Madonna" and Parelli's "The Lover's Quarrel," successes of last season, have also been published by this house, while this season's plans include the issue of three operettas: "Eva," by Franz Lehar; "The Eternal Waltz," by Leo Fall, and "The Firefly," by Rudolf Friml.

In conclusion we mention a few, among many undertakings, calculated to show the general trend of the Schirmer policy as publishers—the issue of the "Orchestra Miscellany" and the "Galaxy of Orchestra Music," which aim to do for orchestral music what the library and household series do for music as a whole; the establishment of a book department handling practically all there is to be found on music in English, German or French; the conduct of an importing business which makes the newest developments of European music tributary to American convenience; the development of art craftsmanship in binding as applied to music; the printing of a regular bulletin describing all new music published; the issue of the new critico-practical Widor-Schweitzer edition of Bach's organ works; and many others. It is on the strength of what it has accomplished and is now doing, as described in outline in the preceding paragraphs, that the house of Schirmer claims, not boastfully, but as its due, the right to that primacy of musical endeavor whose satisfaction its motto —*Labore dulce lenimen*—asserts.

The Ditson Publications

FOR this season the Oliver Ditson Company offers a long list of excellent new works, covering a wide scope and embracing works in all styles and forms. The list includes many attractive gift books which will be used extensively during the holiday season.

Four volumes have been added to the splendid "Musician's Library" series, "Selected Piano Compositions of Franz Schubert," edited by August Spanuth; "Selected Songs of Tschaikowsky," edited by James Huneker," two editions, high and low, and "Sixty Patriotic Songs of all Nations," edited by Granville Bantock. To the "Music Students' Library" there are two additions, "French Diction for Singers and Speakers," by William Harkness Arnold, and "Interpretation of Piano Music," by Mary Venable. Under the head of "Miscellaneous" a new work by E. R. Kroeger, "A Masque of Dead Florentines," to a Maurice Hewlett text, attracts attention, while volumes of "Twelve Songs" by Debussy, carefully edited by the American composer, Charles Fonteyn Manney, and "Creature Songs" by Louise Ayres Garnett will find many admirers.



Charles H. Ditson, Head of Oliver Ditson Co., Boston, Mass.

The Christmas music for 1912 includes an exceptionally fine list of anthems, carols, solo songs and duets to which enterprising choirmasters should give their immediate attention.

Coming to the department of piano music, there is a goodly lot of interesting material. Of the more serious type are three pieces, "Valse in G Major," "Sarabande," "A Paris Street Scene at Night," by Leo Ornstein, the young Russian pianist, a study by Richard Platt, "The Gulls," "Three Moods," by Jean Paul Kürsteiner, John M. Steinfeldt's "Toccatina," Berceuse and "What the Old Mill Told," and A. Walter Kramer's "Three Preludes, Op. 33." These will be suitable for recital purposes, while a fine assortment of teaching material is included by such well known names as Aletter, Engelmann, Farrar, Kern, Oehmler and Warren.

The new songs are also worthy of close attention. Three by John A. Carpenter, "May, the Maiden," "The Heart's Country" and "When the Misty Shadows Glide," are art-songs of a high type, also two by Paul Ambrose, Alexis Browne, five by Louise Ayres Garnett, two by A. Walter Kramer, three by Lily Strickland, and single songs by J. C. H. Beaumont, Carrie Bullard, George Chapman, Camille Decreus, John H. Densmore, Nicholas Douty, Edith Fortescue, W. Franke-Harling, Frederick Gunster, William G. Hammond, John O'Shea, Jessie L. Pease, Marie Rich, Clarence C. Robinson, Joseph P. Skelly, John M. Steinfeldt, H. J. Stewart, Frank E. Tours and Stephen L. Townsend. In addition to these are the excellent reissues of songs of Richard Strauss, Hugo Wolf, Edvard Grieg and Franz Liszt, which have been reviewed in these columns hitherto.

Charles Wakefield Cadman's song "At Dawning," which has met with such great success as sung by the noted tenor Bonci, is rapidly becoming one of the most widely sung of American songs and should be a household song before the end of the year, so large is the demand for it.

Of great assistance to teachers will be the thematic lists of piano and vocal music especially prepared by the Ditson editors. These small catalogs contain lists of the recent publications and can be used to advantage by instructors in deciding what new works they will use with their students.

There are also a number of issues for violin solo and for organ, as well as also a great amount of octavo music, secular and sacred.

New Publications of Arthur P. Schmidt

THE consistently high standard maintained by the house of Arthur P. Schmidt, the Boston publisher, is once more upheld in the new publications which the house is planning for the coming season. It is well known to musicians throughout the world that the song-catalog of this firm is one of the most notable lists of modern songs extant, containing the entire works of many of the most celebrated American composers.



Arthur P. Schmidt, Head of Arthur P. Schmidt, Boston, Mass.

It was Arthur P. Schmidt who had the foresight to realize years ago—and this means fully three decades ago—that the early talent of George Whitfield Chadwick, Arthur Foote, Mrs. H. H. A. Beach and several other names, now equally noted, would develop into creative abilities of distinction. At that time the reputations of these musicians had not been made, and it was the publication of their works and their exploitation in a dignified and artistic way that has made their names practically household words in America and familiar to the music world of Europe.

In more recent years the house of Arthur P. Schmidt, with its branches in New York and Leipsic, has stood sponsor for the compositions of the majority of the works of the greatest composer America has yet produced, Edward MacDowell, and it redounds to the credit of Mr. Schmidt and his staff that this composer's works were brought before the American public by an American firm while he was alive, since the publishing of his works by European houses was not efficient in showing the importance of his productions to his countrymen.

The announcements for the coming year are again noteworthy and embrace a number of sterling works. "The Critical and Historical Essays" delivered by MacDowell during his professorship at Columbia University, N. Y., have been collected and edited by W. J. Baltzell, the eminent writer and editor of *The Musician*, and make a volume that should be in the library of every thinking musician in the world today. The issues for piano contain compositions of Georg Eggeling, Rudolf Friml, Charles Dennée, Frank Lynes, G. Marschal-Loepke, Moszkowski, Leo Ornstein, Trygve Torjussen and Nicolai von Wilm. There are studies for the piano by Hans Albout, Albert Biehl, Concone, Arthur Foote, Friml, Lynes, Turner and von Wilm, all of them in the series known as "Schmidt's Educational Series," toward the production of which no labor has been spared in making it as fine as possible.

The songs include a number of strikingly modern compositions by Marion E. Bauer, four by Gena Branscombe and a number by A. von Ahn Carse, Bruno Huhn, Charles Dennée, Arthur Foote, W. Franke-Harling, G. A. Grant-Schaefer, Margaret Ruthven-Lang, John W. Metcalf, R. Orlando Morgan, W. H. Neidlinger, Arthur Ramsden, Mary Turner Salter, George Siemonn and Clayton Thomas.

Organ issues are also notable, works of Rossetter G. Cole, William Faulkes, Arthur Foote, Rudolf Friml, F. W. Holloway, Gatty Sellars, Bruce Steane, W. Wolstenhome, and a "Wedding Suite" in four movements by Oliver King, appearing. A collection of "Church and Recital Pieces" by Henry Dunham is also announced.

A volume of "Lyric Fancies" made up of songs by celebrated American composers will be welcome and sure to find many friends among singers. The sacred works contain songs and duets by Bruno Huhn, J. Lamont Galbraith, Oliver King, M. H. McDuffee, Mary Turner Salter, Bruce Steane, Charles E. Tinney, Alfred Wooler, and anthems and services by Thomas Adams, Paul Ambrose, Arthur Bergh, W. Berwald, Hugh Blair, H. Clough-Leighter, Clifford Demarest, E. S. Hosmer, Bruno Huhn, Oliver King, and several others. There are also many notable additions to the literature of part-songs, for women's voices, mixed voices and male voices.

Three important orchestral works are added to the Schmidt catalog. They are Chadwick's "Aphrodite" Overture, "Four Character Pieces After Omar Khayyam," by Arthur Foote, and C. Villiers Stanford's "Symphony No. 7 in B. Flat."

For violin with piano accompaniment there are five pieces by Maurice Goldblatt, an "Intermezzo-Pizzicato" by Victor Kuzdo, a Romance in G by L. Pabst, Serenade Triste, by Mario Tarenghi, and arrangements by Fabian Rehfeld of unfamiliar pieces of Bach, Cherubini and Gluck. The Pabst Romance is also to be had for 'cello solo with piano accompaniment.

With such a notable list of additions the coming year should be a banner one for the house of Arthur P. Schmidt.

The Ricordi Publications

MUSICIANS throughout the world who have admired the operas of "the most popular opera composer of the day," Giacomo Puccini, have come to look at the house of G. Ricordi & Co. as a firm wholly devoted to opera publishing and exploiting. And yet this house has also given much of its attention to other phases of musical composition.



George Maxwell, Managing Director G. Ricordi & Co., New York

The American branch, with its headquarters in New York, has announced a year's plans which are both imposing and worthy of serious consideration by musicians all over the world. Their operas do, of course, come first. Of the novelties the Chicago - Philadelphia company will produce d'Erlanger's "Noel," Zandonai's "Conchita" and Gnecchi's "Cassandra," while the Metropolitan will revive Mascagni's "Iris," conceded by musicians the world over to be his only real grand opera; "Puccini's "Manon Lescaut," with the new dramatic soprano, Lucrezia Bori, and Caruso in the leading rôles, and Verdi's "Falstaff."

Zandonai, the young Italian composer, in whom much hope is centered, is ready with another opera, "Melaenis," a romantic Roman subject by Boilhet, while he is at present at work on D'Annunzio's version of "Francesca Da Rimini," using the dramatic poem with few changes. Montemezzi, who has written "The Daughter of the Three Kings," will have his work produced at the Dal Verme in November. Boito's "Nero" is in process of completion and will be heard next year.

In the field of song two individual composers have been discovered. One is an American, S. C. Colburn, the other an Englishman, C. Edgar Ford. Both of these men are said to possess individual qualities, and their work will be watched with interest.

It is the purpose of George Maxwell, managing director G. Ricordi & Co., New York, to bring forward compositions that express ideas that have not been hackneyed by men of previous times. The English ballad he considers a form that has been completely demoralized. The English singers are tired of it and demand something better. Strangely enough he has found that American musicians demand something better than do their English cousins and will aid them by publishing as little in the ballad style as possible. What is more, the American composer will be given a chance, for Mr. Maxwell intends to have seventy-five per cent. of the songs to English texts he publishes set to music by American composers.

The one tie that kept England's musical taste above par, namely oratorio, he finds losing its hold in England, and the taste of the masses is about expressed when one says that they revel in the platitudes of the average ballad.

Among the new Ricordi songs are those by Landon Ronald, Jessie M. Winne, Pietro Alessandro Yon, Cyril Scott (whose compositions they handle for America), Francis Weir, John Carrington, Edward German, Ethel Barns and Edgar Barratt, while many more are now in press.

The piano publications include compositions by Jessie M. Winne, Vincenzo de Crescenzo, Richard Barthelemy, Cyril Scott, Edmund Filipucci, Ernest Gillet, Francis Gibson, Theodore Lack, Paul Lacombe and a number of others.

An important work that has been acclaimed even before its publication is a "Mass in A" by Pietro Alessandro Yon, organist of St. Francis Xavier, New York, which is about ready for the public. Mr. Yon has in this work written ecclesiastic music that is, in the words of a distinguished organist and choirmaster, "as fine

[Continued on next page]

WITH LEADING MUSIC PUBLISHERS—THEIR PLANS AND ACHIEVEMENTS

[Continued from page 125]

as any mass, modern or ancient," and its success is assured. It is the first mass in a series of music for the Catholic Church which the firm of Ricordi is planning to publish, all in conformity with the "Motü Proprio" of Pope Pius X. This series will include masses, motets and similar works and should be a distinct contribution to the already extensive musical literature of the Roman Church.

The John Church Company Publications

REFERRING to The John Church Company, the singer and teacher at once associates this publishing house with the development of the American composer and the advancement of many of our most successful writers. While their publications are always meritorious and worthy of serious consideration, the new publications this year are of supreme interest. Among the songs for concert use, there are many that appeal to the best concert singers and will appear on recital programs this season.



W. L. Coghill, New York Manager of the John Church Company

Following the series of Famous Opera, Oratorio and Sacred Songs issued by this house, comes forward a new development in their publications, a most noteworthy collection entitled "German, French and Italian Song Classics," edited by Horatio Parker. There are four volumes, one for each voice. Under one cover the editor has brought together the real song classics of these three schools, which are used by practically every singer and teacher.

The choral societies will find among The John Church Company publications this year a most interesting list of new works by our foremost writers.

"The Norsemen's Raid" (Normanenzug), cantata for men's voices and orchestra or piano. The text is by Hermann Lingg, with English translation by Emily H. Whitney. The music is by Horatio Parker. "The Word of God," a sacred cantata, is for four solo voices and chorus. The text is compiled by Rev. Francis B. Whitcome, the music by Charles Gilbert Spross. "In the Forest, O'er the Meadow," is a short cantata for mixed voices by William G. Hammond. A scene from "The Battle" (Die Schlacht) is for baritone solo, chorus of men's voices and orchestra, or piano. The poem is by Johann von Schiller and the music by Arthur Claassen. "The Quest" is a cantata for mixed voices with baritone and mezzo-soprano solos. This work of Ethelbert Nevin is not one of their new publications. It was issued after the death of this great writer. It is without question one of the most pretentious works ever written by Mr. Nevin.

Now in press are "Undine," a cantata for female voices by Harriet Ware and Edward Markham; "The Christ Child," a Christmas cantata by C. B. Hawley; "The Glory of the Resurrection," an Easter cantata by Charles Gilbert Spross; "Love Immortal," a cantata for mixed voices by Ludwig Hess.

Important among the new songs are splendid works by Charles Gilbert Spross, Harriet Ware, Alexander Russell, Mary Helen Brown, Robert Coverly, C. B. Hawley, Victor Harris, Raymond Loughborough, Alexander Macfadyen, Ludwig Hess, Otto Wick and many others. These songs are all intended for use on the recital program.

The Firm of Edward Schuberth & Co.

THE firm of Edward Schuberth & Co. believes that the true foundation of a successful music publishing business lies in the purchase with good judgment and by an honest barter of original compositions from talented composers. It has bought on these lines compositions by W. Aletter, Reginald Barrett, Hans Barth, E. J. Biedermann, Gaston Borch, Mary Helen Brown, Charles Wakefield Cadmann, Bradford Campbell, Harvey B. Gaul, Edward F. Johnston, Gustav Lazarus, Eug. Pirani, Fritz Reuter, Emil Rhode, Walter Rolfe, Theodore Saul, William C. Steere, Herbert J. Wrightson, etc., etc.

Of instructive works it has commenced issuing the "Collection Schuberth." Seven numbers have so far been issued; each number contains a collection of progressively arranged compositions, carefully edited and fingered, printed from plates engraved in the best style and on paper of the best quality. These volumes will constitute a valuable instructive material in the repertoire of instructors of piano music.

The market for the creations of American composers has been somewhat improved by the various copyright treaties with European countries, but not sufficiently as yet. The American composer has still to compete with compositions by famous foreign composers which are sold here at all kinds of prices to pupils and the public. It destroys the respectability of the music business if such a composition is sold at one store at the regular price of twenty-five or thirty cents, and can be bought at another store at half the price. More attention will be paid to original creations protected by copyright as soon as there is an end to the questionable competition by unprotected works.

The White-Smith Publications

THE White-Smith Music Publishing Co., of Boston, New York and Chicago, is experiencing its usual busy season. They are paying special attention to the promotion of American composers, and the leader among them is Charles Wakefield Cadman, composer of the following song cycles: "Four American Indian Songs" (Tribal Melodies), "Sayonara" (Japanese Romance), "Three Songs to Odysseus" (Greek Song Cycle), and other compositions both vocal and instrumental. The success of this young composer is truly phenomenal, his songs being sung by more well-known singers than those of any other modern writer.

Another American composer represented in this catalog is Malcolm Dana McMillan, whose first composition is in the form of an Arabian Song Cycle entitled "The Heart of Farazda." This cycle is for low voice only, and is appreciated greatly by alto singers, who seldom have a work written especially for them. Up to this writing Christine Miller has sung it over thirty-five times.

The Arabian cover design and the choice of colors has been most apt, and the book is a genuine work of art.

A vocal work that is attracting a great deal of attention just now is "Legends of Yosemite," by H. J. Stewart. Selections from it are to be sung in concert this season by Madame Schumann-Heink, who is also to sing a new song, "My Heather Belle," by Oscar P. Condon, manager of the St. Louis Symphony Orchestra.

Charles S. Burnham is represented by two new songs, "The Voice of a Dove" and a fine setting of "Crossing the Bar." Cecil Fanning is singing both of these songs, and considers them the best in his répertoire.

A new sacred Burnham song (in press) is entitled "I Laid Me Down and Slept."

Piano music for teachers has not been neglected, as the house has issued recently "Four Dance Esthetiques," by Francis Hendriks, and "Work and Pleasure," by Marie Seuel-Holst, for the equal development of both hands.

The following pipe organ books are just issued: "Works of the Russian Masters," arranged by Harvey B. Gaul, and "The Church Festival Organist," compiled by H. L. Heartz. The latter book is unique, as it contains selections for each festival occasion of the church.

"American Composers for the American Market" is a good maxim for an American publishing house, and White-Smith Music Publishing Co. is to be commended for keeping it before the public.

William Maxwell Company's Music

THE William Maxwell Music Company was founded in 1902 by Julian Edwards, whose ability as a musician and high character as a man did so much for music in America. As a composer, Julian Edwards saw the need for a house that would foster the work of young composers and his idea was to make it a composer's house, looking out for the interests of composers resident in America, working along well-planned lines to establish American music more firmly in the home, the church and in concert. He devoted much time and thought to the formation of the catalog, which is remarkably well chosen, every number in it having merit.

In the rare intervals of leisure at his disposal he indulged in the luxury of more serious work and wrote several cantatas, sacred and secular, namely, "The Redeemer," "The Mermaid," and "Lazarus," which made instantaneous successes and are now being performed by the more important choral societies all over America.

Mr. Edwards's plans and ideals are being faithfully carried out by the present management of the William Maxwell Music Company, under the direction of his wife, whose charming personality and devotion to the interests of American music have made her many friends.

The catalog of octavo music, both sacred and secular, has received especial attention and contains some excellent anthems and part-songs by Perley Dunn Aldrich, Homer N. Bartlett, Harry T. Burleigh, Lucien G. Chaffin, Samuel Coleridge-Taylor, Harvey B. Gaul, F. Flaxington Harker, Homer Norris, Herman Perlet, Alfred G. Robyn, Frank L. Sealy, Harry Rowe Shelley, and many other well-known composers.

A few of the new numbers for women's voices, published and in press, are C. R. Ricci's "Evening Shadows," Jessie Johnston's "Pierrot," and two numbers by John B. Grant, "The Fields o' Ballyclare" and "Rockaby, Lullaby." For men's voices there are Lucien G. Chaffin's "Marked Improvement," Herman Perlet's "Festive Evening," Sydney Thomson's "The Kiss," Alfred G. Robyn's "Immortal Music" and Julian Edwards's "Some Sweet Day," arranged by Lucien G. Chaffin. The sacred octavo issues for mixed voices are by Alfred Wooler, Frank E. Ward, Nicholas de Vore, Joseph Gould and Julian Edwards.

Of the latest songs by young composers, *place aux dames*, there are: "You Took with You the Spring" and "I Am Thy Harp," by Jessie L. Pease; "Love's Roundelay," by Rose Eversol McCoy; "Pierrot," by Jessie Johnston; "If Any Man Will Come After Me," by Jean Bohannan, and songs by Florence Newell Barbour, Helen Crisp, Sadie Harrison, Charlotte Lund, Mrs. M. McCrakan Purdy, Gertrude Sans Souci, Bertha Remick, Luella Lockwood Moore, Lily Strickland, Vera Wilkens, Lillia Snelling, etc., etc.

Hallett Gilberté, the gifted American, is represented by a brilliant waltz-song, "In the Moonlight—In the Starlight," while Emil Breitenfeld, whose songs, "Sacrifice," "May Time" and "My World," have been taken up by many of our concert-singers, has a new cycle, "The Year," four songs of the seasons which are worthy of a place on the programs of our best singers. There is also a new sacred song, "The Shadows Gain Upon the Light," by A. Walter Kramer, and songs by Addison F. Andrews, Harry T. Burleigh, A. Selwyn Garrett, Alfred G. Robyn, John Prindle Scott, Frank E. Ward and Herbert J. Wrightson, every one of which can be recommended to teachers and singers as being worthy of consideration.

Accompanist for Croxton Quartet

Edward Hearn, pupil of William Campbell, director of Westminster's Department of Music, New Wilmington, Pa., has been secured by Frank Croxton as solo pianist and accompanist for the Croxton Quartet for the coming season. It was during the Summer when Mr. Hearn was playing for Charles Washburn at Chautauqua, N. Y., that Mr. Croxton heard him play and engaged his services.

Lilli Lehmann is one of the notables who will participate in Conductor Ernst von Schuch's fortieth jubilee festival performances at the Dresden Court Opera at the end of this month.



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NEW ORLEANS MUSIC OF MANY VARIETIES

Opera, Symphony Orchestra, Artist Recitals, Chamber and Choral Concerts on List

NEW ORLEANS, Oct. 5.—With three months of opera, a series of recitals by world-famed artists, choral and symphonic concerts and lectures, the local music lover will find much to occupy his time this season.

The French opera, under the direction of M. Vaurigaud, of Paris, will inaugurate its season on October 31, two weeks earlier than last year. Jules Layolle, former impresario, has been engaged as manager and artistic director, and it is reported that the company he is organizing will be exceptionally strong. "Quo Vadis," "L'Amour Tzigane" (Gypsy Love"), "La Veuve Joyeuse" ("Merry Widow") and "Valse de Rêve" ("Dream Waltz") will be among the novelties. The leading tenor will be M. Thoreau; the conductor, M. Aloo.

A splendid list of attractions is offered by the Philharmonic Society: December 2, Efrem Zimbalist, violinist; February 17, the Kneisel Quartet; March 3, Leopold Godowsky, pianist; March 31, Elena Gerhardt, singer. The attraction for the fifth concert will be announced later. The membership of the society has long passed the 1,400 mark, thus insuring an audience which should be inspirational to its artists. Following are its officers: Miss C. Mayer, president; Mrs. H. T. Howard, vice-president; Mrs. L. R. Maxwell, secretary-treasurer.

The Newcomb School of Music is bending its efforts toward evolving into a real conservatory. The new Newcomb College, soon to be erected, will give much prominence to its music department, which will include a music library, a small auditorium and sixty teaching and practising studios, rest rooms, offices and a roof garden. It is very likely that a second auditorium, larger than the first, will be erected in time. Leon Ryder Maxwell, the head of the school of music, is doing a great work, not only for his own institution but also for the general musical welfare. In order to bring forward local talent of merit, he has decided, at least for this year, not to import one or two high-priced foreign artists, but will, instead, offer a series of eight first-class concerts by several of the foremost local artists engaged professionally. The series will begin in October and will end in May. In October, January and April, a string quartet will be offered in classic, romantic and modern programs, respectively.

The organization is composed of René Salomon, first violin; Tranquillo Leide, second violin; F. Geoffray, viola, and Enrico Leide, 'cello. In November, Bentley Nicholson will appear in a recital at which he will introduce several Russian songs. Mrs. M. B. Trezevant, one of this city's best pianists, will most probably accompany him. In December Chev. Ferrata will be the attraction in a piano recital which will include several of his best compositions in addition to other works by the masters. Part of the program will be devoted to Chev. Ferrata's "Spanish Love Songs," interpreted by a quartet of local singers. The February offerings will present Laura Stevenson Spang, soprano, and Alice Weddell, pianist, together with a violinist or 'cellist. Walter Goldstein, pianist, and Leon R. Maxwell, baritone, will be heard in joint recital in March. The final concert will consist of choral and orchestral works.

Five Concerts for Symphony Orchestra

The New Orleans Symphony Orchestra will be heard in five concerts, and efforts are being made to give at least twelve. At one of the concerts Severin Frank, the conductor, will play a concerto. Mr. Frank will endeavor to engage Paderewski for an appearance with the orchestra, when he comes to this country next season.

The Morning Musical Club, Victor Despommier, musical director, will, as in the past, present a great cantata, the principal rôles to be sung by noted artists.

The New Orleans Music Teachers' Association will continue its excellent efforts. Its officers are: Mary M. Conway, president; Blanch McCoard and Henri Wehrmann, vice-presidents; Miss V. Desforges, secretary; Mrs. L. E. Toomey, treasurer. Pupils of talent are generously given free instruction by members of this association, which is directly responsible for the establishment of the State Teachers' Association.

The Saturday Music Circle will again prove its value as an educational club. For its bi-monthly meetings to be held from November through April, programs of the best quality are being prepared. The officers are: Mrs. O. Joachim, president; Miss C. Mayer, vice-president; Mrs. I. I. Lemann, secretary, and Mrs. L. Levy, treasurer.

Theresa Cannon-Buckley, the able director of the Polyhymnia Circle, announces the regular series of monthly musicales beginning in November and ending in May. This organization is entering upon its seventh year.

The Beethoven Quartet is announced to give three chamber concerts in January, February and March, respectively. The personnel of this really fine aggregation of musicians is Henri Wehrmann, first violin; René Salomon, second violin; Gustave Castillon, viola, and Louis Faget, 'cello.

Two other organizations which will contribute to the season's activities are Le Cercle Philomèle, Helen Pitkin-Schertz, president, and Jane Foedor, musical director, and the New Orleans Musical Society, Gustave Lambias, president, Herbert Palfrey, vice-president; Cecile Mandot, secretary, and George O'Connell, musical director.

Southern Choral Club

Although a comparatively new institution, the Southern Choral Club is becoming a real factor. Its officers are Mrs. A. H. Williams, president; Shirley Stearns, secretary; Herbert Hiller, treasurer; Herbert Palfrey, business manager; Robert Lawrence, musical director. For the coming season concerted works by several noted composers will be performed, and at its close, rehearsals will be promptly begun for the presentation of Mendelssohn's "Elijah" during the following Winter. This city has long lacked a fine choral society, and it seems that the Southern Choral Club is destined to fill the need. It has almost 300 members. Mary V. Moloney, the distinguished pianist, is accompanist.

The following German societies will resume their usual work: The New Orleans Quartet Club, Jos. N. Zimmermann, vice-president; Jos. Engel, director. Harugari Männerchor, William Mollenkamp, president, Gottlob S. Seybold, director. Deutscher Männergesang-Verein, Franz Molitor, president; Joseph Engel, director. New Orleanser Liederkranz, George Ehrhard, president; Professor Dreuding, director. Turn Verein von New Orleans, F. Landsee, president; Joseph Engel, director.

H. L.

A new violin concerto in F sharp minor by Roderich von Moisisovics is to be introduced by Felix Becker in Munich this season.

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RICHMOND GIVES ITS OWN MUSICIANS A HEARING



Two Figures in Richmond's Music World: On the Right, Annie L. Reinhardt, Violinist, of the Conservatory of Music Faculty; On the Left, Myrtle S. Redford, Pianist, and Accompanist of the Wednesday Club.

RICHMOND, VA., Oct. 5.—Musical prospects in Richmond are unusually bright, for W. L. Radcliffe is to bring for the first time the New York Philharmonic Orchestra under Joseph Stransky in three concerts with Mme. Schumann-Heink, Mischa Elman and Leo Ornstein as soloists. This is a great stride towards the ultimate dream of the serious musicians who are aiming to make Richmond a center of musical culture in the South. Mr. Radcliffe has already opened his usual season at remarkably low prices and the concerts will include the appearance of Mme. Rappold.

W. Henry Baker, who for the past three seasons has been the director of the Philharmonic Orchestra, has been appointed director of the Wednesday Club. His plans for the orchestra include five subscription concerts given at equal periods during the year. The orchestra will play a symphony at each concert. Julian Quincy Cole, the Richmond pianist, will be soloist with the organization, playing the Grieg piano concerto and a Nocturne for orchestra by Leslie F. Watson, an organist and choir master of the Lutheran Church. The latter composition will have its first hearing on this occasion. A humoresque, "John Chinaman," by Mr. Baker will also be brought forward in its initial performance. The orchestra is continuing its policy of presenting local singers, instrumentalists and composers, which is having an inspiring effect on the artistic life of the city.

Plan May Festival

The Wednesday Club's plans include a mid-Winter concert and a May Festival along elaborate lines. For the mid-Winter concert "The Messiah" will be given. The director intends to give the work entirely by local artists and there will probably be 500 people on the stage, with the Philharmonic Orchestra augmented to 75 or 100 players. The club has secured as accompanist, a talented pianist, Myrtle S. Redford, who is a pupil of William Mason and Theodor Bohlman.

Director Frank E. Cosby, of the Richmond Conservatory of Music, announces the removal of the conservatory to new quarters in the growing West End of the city. Director Cosby has gathered around him a staff of able assistants. The two violin teachers are Mrs. Florence Dillard Hequembourg, a pupil of Ysaye and Carl Halir, and Annie Louise Reinhardt, a pupil of Henry Schradieck and Theodore Speiring. Mrs. Hequembourg is a pioneer at teaching children in classes. Miss Reinhardt has been gaining remarkable results with a twelve-year-old violinist, Maria Adkins. There have been many changes in the personnel of the local church singers and organists. Lewis Witzel, who directed the Wednesday Club last year, has resigned from his post as organist of the Grace Street Presbyterian Church to take a similar position with St. James Episcopal Church. With Mr. Witzel goes W. Douglas Gordon, the baritone and dramatic and musical critic of the *Times-Dispatch*. This season also marks the reappearance of the soprano, Mrs. Francis West Reinhardt, who will sing in the quartet of the Grove Avenue Baptist Church.

With Local Teachers

O. Heywood Winters, Howard Bryant and Gabrelle Lamberth have enrolled large vocal classes. Messrs. Hahr and Reinhardt have extremely active studios. The former has been brought into prominence by his having been the first teacher of the popular pianist, John Powell. The latter musician recently had the degree of Doctor of Music conferred upon him.

A young tenor of this city recently took a unique step towards making himself a famous singer. The fate of this vocalist lies packed in a box in the office of the Metropolitan Opera Company in the shape of some dozen records of his voice sent to Riccardo Martin for his judgment upon the advisability of a career.

Upon the advice of Herbert Witherspoon and Mme. Jeanne Jomelli, George Watson James, Jr., for a number of years musical reviewer on the *News-Leader*, has left to study voice culture with Robert Hosea in New York. G. W. J., JR.



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REINALD WERRENRATH
—Photo by Mishkin.

Reinald

Werrenrath

at the

Worcester Festival

OCT. 2 and 3, 1912

The Worcester Evening Post:

"The other member of the quartet, Reinald Werrenrath, is no stranger in Worcester. His rendering of the solo "Ste Modo Vivitur" was effective and he was in splendid voice. He is a decided favorite and the audience was not slow to show its appreciation of his voice."

WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, N. Y.

Harold Henry

THE AMERICAN PIANIST

Extracts from notices received after last recital in Chicago, October 31, 1912:



Felix Borowski, in *Chicago Record-Herald:*
The big offerings of the programme were Beethoven's E Minor Sonata, Op. 90, and the "Keltic" sonata of MacDowell. The reading given to the former was of estimable worth. His conception of the sonata—quiet and sane and well restrained—was satisfying to the ear. He made more of the fine sonata by MacDowell. The pianist arrived at a happy choice when he put this work into his scheme. Mr. Henry's endeavors to make the music mean something were most successful. In it he moved with freedom and with a certain largeness of utterance that caused the sonata to take on a quality of majesty that made its strains impressive to the hearer.

C. E. Nixon, in *Musical America:*
Mr. Henry's program had a dignified inaugural in Beethoven's Sonata, Op. 90, the first movement of which was read with inspiring strength and clearness. He had the heroism of his conviction in producing an entire group of novelties—Ravel's "La Vallée des Cloches" and Chevillard's Etude Chromatique, which were done with much cleverness and fine color. The audience approved the work of this artist of engaging personality most heartily and he was obliged to respond to several encores.

Glenn Dillard Gunn, in *The Chicago Tribune:*
Given a concise and definite musical idea, he can present it with a wealth and variety of tonal beauty, and with a technical mastery that makes light of all manner of difficulties. Therefore he made Godowsky's transcription of the concert allegro, by Scarlatti, a glittering and scintillating bit of pianism and discovered in the simple melodies and great technical climaxes of the Liszt Vallée d'Obermann, not only opportunities for effective display of mechanics, but a message of dramatic significance and poetic beauty as well. Pianistically, he is splendidly equipped. One may ascribe to him all the mechanical attributes of the virtuoso.

Karleton Hackett, in *The Chicago Evening Post:*
Mr. Henry has dared to develop his own personality, to approach his music from an individualistic point of view, and express the things as he feels it. He leans naturally to the heavy line and big mass, such as just fit the mood of the Keltic Sonata of MacDowell. He gave it a reading of power, with much contrast in color, and climax of intensity. He gets a tone of sonority from the instrument. The Beethoven Sonata, Op. 90, and the two Brahms' numbers, Intermezzo Op. 116, No. 4, and the Rhapsody, Op. 79, No. 2, were worked out with an elaboration of details. All he did was interesting. It was no diluted copy of what somebody said it ought to be, but a personal expression.

Maurice Rosenfeld, in *The Chicago Examiner:*
Harold Henry, the Chicago pianist, presented one of the biggest programes of the season, at his recital in Music Hall last evening, and thoroughout its performance there was a certain conviction on the part of the audience, composed almost entirely of musicians, that Mr. Henry was a master of his art. He has the intellectual equipment of the pianist who has a ripened judgment of the musical values of the compositions which he renders. In the second movement of the Beethoven Sonata the tone shading disclosed many qualities of beauty, while the reading as a whole was held up to the classic ideals. The Brahms' Intermezzo, Op. 116, No. 4, disclosed a vein of poesy in the pianist's playing.

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WHO'LL WRITE A "1912" OVERTURE?

An American Tschaikowsky Wanted to Immortalize the Present Year—Ragtime Repulse of the Attacking French—Religious and Bell Motives—Advancement of American Composers to Inspire the Martial Strain—Operatic Jubilation and a Concluding War Dance

By ARTHUR FARWELL

TSCHAIKOWSKY is the man who made the year 1812 famous. He was not able to do so, however, without suitable and appropriate material to work with, and this he found in the repulse of Napoleon and the French from Moscow. In his overture, "The Year 1812," as every one knows, Russian church music is first heard, and after martial music, a lyrical strain, and a peasant dance, the Marseillaise enters, only to be overtopped and crushed by the Russian National Hymn, together with the pealing of the bells of the Kremlin and an outburst of religious music.



Arthur Farwell.

A little reflection shows that this general program will serve with equal felicity the American composer who wishes to immortalize the year 1912, transferring the scene of action to his own land. The French attack is plain enough, in the advance of Debussy upon the strongholds of music in America. Boston was captured some time since, and strong siege has been laid to New York. If a few years have elapsed since "Pelléas et Mélisande" has been driven from the operatic repertory of the metropolis, it is nevertheless only this year, and indeed within the past fortnight, that operatically Argus-eyed William J. Guard of the Metropolitan Opera House forces has told us that the rout is to be considered as complete and final. Even the greatest of opera companies can afford to engage forces sufficient to sing only in two languages, and as Germany and Italy must stay, why, the Frenchman must go.

But France represents the greatest musical culture of the age! some shocked persons exclaim. Why should it be the one slated for elimination? Undoubtedly it is thrown out by ragtime, which is now collectively regarded as the American National Hymn, and which degrades Americans until their syncopated ears can no longer appreciate the delicate Gallic nuance. Not so, others say. Modern French music is degenerate through excess of culture and refinement, while ragtime represents the nonchalant and daring, even if a little impudent, soul of the American.

Pursuing Debussy with Ragtime

In either case the circumstance fits our Tschaikowskian program. Regarded from the first of the above points of view, the repulse of the Napoleonic Debussy would have a satirical implication, and from the second a heroic. As we are much farther advanced in heroics than in satire, in America, the latter interpretation would be the better for our overture, "The Year 1912." An outburst of "That Hypnotizing Rag," following upon the tower scene from "Pelléas" would be a dramatic *coup* worthy of the genius of the composer of the "Pathétique" Symphony.

For the national religious music at the beginning and the close—why, we have plenty of that; you can have your choice of a thousand or more anthems at almost any of the music publishers. Let no one scorn our output of religious music—we have no end of it! And as for bells, the Liberty Bell is the most famous bell in America. It is a bit cracked, to be sure, but it should not sound any worse than the bells in the Tschaikowsky Overture, as they are usually played.

As for the martial music, its introduction would be untimely. The century has ushered in a peace-seeking age. Our army's occupation's gone, and the musicians of our regimental bands spend most of their time filling engagements to play at dances and political picnics. Time was when "the trumpet's martial sound" was at a premium, and the composer of music which could win battles was well paid. That noble time has passed, and the springs of military musical inspiration have dried up. Even in the warlike land of Germany a "Kaisermarsch" and a "Huldigungsmarsch" are artworks for the concert stage rather than practical inspiration for the military.

"Sick Man" of Music

It might as well be admitted—the brass band is the "Sick Man" of music. It still serves to lend the necessary and traditional atmosphere to street processions. It still makes shift to serve as municipal music in many quarters, until we can arrange to give the people real music; that is, until we can, in municipal symphony concerts, give the message of the great composers of the past century and of to-day directly to the people.

There is still a sufficient historic glamor clinging to the band to justify its rehabilitation for the purpose of occasional concert tours. It lingers, as the negro minstrel show lingers as a form of entertainment. The band, even at its best, can today draw only an audience which is not familiar with the orchestra. It is to the orchestra that the message of music to humanity is committed in the present age. The concert band, a military organization stretched out of its proper range to approximate the orchestra, can give the world's musical masterworks only in transcriptions, and they must necessarily suffer very much in the way that a literary masterpiece would suffer by translation from a highly developed to a cruder language. The concert band fills no genuine need at the present time. It is an anachronism, and cannot long maintain even the dubious position which it now holds.

But, to return to our overture, it was martial music that we were searching for. Well, the greatest and most persistent musical fight going on in America is the fight of the American composer to prevail in the teeth of a musical *trade*-wind from Europe whose shrewd and jovial mariners have long been wont to sing, of the American composer, that good old chanty, "Heave ho! Blow the man down." But the composer in America has been putting up a strong fight and finally is pretty firmly established on his legs. We no longer ask "Can the American composer compose?" but "What is this or that American composer composing?" The "old guard" has commanded respect and admiration for many years. In fact, it has practically held the fort alone. But we are no longer dependent upon the old guard alone. The American composer of parts is no longer a rare bird, and is to be met with all the way from Atlantic to Pacific. He springs up in the most unexpected and artistically unpromising places, and has an uncomfortable way of altering the map of American music before any one can fairly get it charted. No sooner was Rupert Hughes's excellent book. "Contemporary American Composers" written than it became, if not obsolete, at least a work of historical research, like *Hedda Gabler's* husband's treatise on the "Development of Industry in Flanders in the Middle Ages," or whatever its name was. After the lapse of a mere fifteen years he is bringing it up to date, and it will undoubtedly not be recognizable as the same volume. It is significant for our present purpose that the year 1912 marks this achievement of Mr. Hughes, for no more obvious testimony of the war which the American composer has waged for supremacy could be presented. The present degree of our composers' progress is of little moment; the important thing is his extraordinary advance in quantity and quality within the last few years.

Year of Operatic Jubilee

It is scarcely more surprising to find native composers producing good orchestral compositions to-day than it was to find them producing good songs a few years ago. Before long it will be possible to say the same thing of opera. At all events, so lively has been the battle for advance that the composer of our overture, "The Year 1912," would be quite justified in substituting a fragment of representative American music for the martial music of Tschaikowsky's program.

It requires no search at all to find the 1912 American equivalent of the suave and vocally suggestive lyrical strain of Tschaikowsky's Overture. It fairly shouts at us in our operatic pyrotechnics of the present year, when we are apparently leaping from some four grand opera houses to forty, thanks to an "Odysseus Heimkehr" in the return of Mr. Hammerstein. Truly the year 1912 is prolific in striking features appropriate for celebration after the Tschaikowskian program. The present is surely America's Year of Jubilee in operatics. In fact, if Mr. Hammerstein succeeds in his venture, and the present indications are favorable to his success, it may be said that this is the year in which America became an operatic nation.

Heretofore the history of opera in America has been the history of opera in New York City, if we except the independent operatic doings of New Orleans, the precise nature of which has always been somewhat of a mystery to the rest of the country. New Orleans appears to have hid its operatic light under a bushel of Latinism. Latterly Philadelphia, Chicago and Boston have registered themselves as outposts on the operatic map, but it is a far cry from even so significant an advance as this to an out and out operatic conquest of the entire national territory.

Frankly, grand opera is not *popular* in the United States, chiefly because nobody knows just what it is, and everybody supposes it to be a kind of dreary sport for highbrows with no sense of humor. Still, Americans are music-loving and stage-loving people, and it is safe to predict that a few years of such a Bull Moose operatic campaign as that which Mr. Hammerstein has inaugurated in 1912 will begin to convince the people that their erstwhile fear of their own Philistia's ridicule has kept them from much enjoyment in the past.

Let it not be supposed that such an operatic expansion as that which Mr. Hammerstein proposes can be indefinitely carried out as a rigidly and doggedly European institution. America will not have it so in the end. Uncle Sam is an observant fellow when he gets around to it, and an ingenious fellow always, and once he sees what this opera-game is, he will not be content until he is playing it himself, on a basis of his own ideas and his own music.

A strain of operatic music, then, will go into our overture, "The Year 1912." By preference it should be American—let us say the Bear Music from "Mona."

Folk-Music Question

This brings us to Tschaikowsky's peasant dance, if that is really what the couchee-couchee-esque melody in the "1812" really is. For America this is of course the folk-music question, a question which, like the others involved, passes as climacteric in this portentous year of 1912. The primitive American has sung to us from the operatic stage, the concert stage, and out of the orchestra. No one any longer questions his presence or his right there. He is a part of real life, so in he goes, to the artistic melting pot. There is really no longer any folk-music question in American music. This receives particular emphasis in the present year in the fact that the writer has found not a mere arena of discussion, but a *market*, for a publishing venture based to one-half its extent upon the primitive music idea in America. In art, when a thing becomes a commodity it is no longer a "question."

A judicious admixture, then, of the elements referred to, American music, opera, and a war dance (since we are unhappily without peasantry) to represent folk-music, and we have, with the matters previously considered, all the material in hand for the great American overture, "The Year 1912." Who shall say that the year is not equally worthy of celebration with 1812?

All we need is an American Tschaikowsky.



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FORWARD TREND TO WORCESTER SEASON

Musical Attractions to Follow Standard Set by Annual Festival

WORCESTER, MASS., Oct. 5.—This year's Worcester Festival has set a standard in regard to bringing famous artists to the city, and the coming will probably prove of considerably more interest than any season in the past. Alma Gluck and Louise Homer were the "stars" of the festival. Bookings of interest for the remainder of the season include that of Mme. Emma Calvé, who comes under the Worcester Theater management. She will give a condensed version of "Carmen," in connection with a program of arias from some of the operas. The Ellis course of concerts, announced for Mechanics Hall, includes two song recitals and three concerts by the Boston Symphony Orchestra, with soloists. The soloists announced include Maria Gay and Giovanni Zenatello, who open the course; Fritz Kreisler and Mme. Matzenauer.

One of the important factors in the musical life of the city is the Worcester Oratorio Society, of which J. Vernon Butler is the conductor. Mr. Butler is one of the board of control of the Worcester County Musical Association and he maintains this chorus along the same lines. It numbers about 200 voices. Mr. Butler plans to give the annual Christmas performance of "The Messiah" with an augmented chorus, a Boston orchestra and a quartet of New York soloists. He has also decided to give Sir Arthur Sullivan's "Golden Legend" for one of the other concerts. The third concert will be of a miscellaneous nature.

What promises to be a strong element in musical circles is the Hultman McQuaid School of Music, which has just been started this Fall. Paul Hultman, teacher and concert pianist, and Margarite McQuaid are at the head of the venture. The faculty also includes Robert Morosini, vocal teacher; Signe Widell, teacher of elocution, and Dr. John Clarence Normand, 'cello. Mr. Hultman plans a variety of recitals in which to demonstrate the qualifications of the different teachers of the school.

Among the private organizations that are important in the musical life of Worcester is the Friday Morning Club, which gives chamber concert programs throughout the year. The club year opens on October 18 with a piano recital by Eleanor Rosalie Thornton. Each of the programs is devoted to the work of some one composer. Francis Rogers is to give a song recital on January 21. The executive board of the club consists of Emma R. Mitchell, Mrs. Cora Whitney Davis, Mrs. Gertrude Babb Wright, Mary L. Starr, Mrs. Emily G. Stimpson, Frances C. Morse and M. Rose Rochette.

One of the younger Worcester singers to go upon the concert stage this season is Mrs. John Frederick Donnelly, mezzo contralto, who will appear under the professional name of Helen Austina Donnelly.

One of the many quartets in the city is the Verdi Male Quartet, which is to appear in several concerts in Worcester and outside of the city as well. This quartet includes Lester W. West, George R. Cleveland, F. R. H. Stetson and Harold L. Gulick, while the reader is Will A. Bennett and Raymond C. Robinson, is the pianist. The Imperial Male Quartet is to make a tour during the season. Its personnel is made up of Walter S. Knowles, John E. Russell, Milton C. Snyder and W. Wilmont Aldrich.

The Board of Trade Glee Club, including forty of the best singers of the city, will contribute at least one concert to the musical season. Arthur W. Bassett conducts the club. Another concert will be that of the Home Music Club, a small club made up of women, which has for its director J. C. Bartlett, of Boston.

M. E. E.

ORCHESTRA TO PERPETUATE SOUTHERN FOLK MUSIC

DISTINCTLY novel among New York's musical organizations is the Southern Orchestra recently established by Don Richardson, a young American violinist. Mr. Richardson is himself a Southerner and he has made a particular study of the folk lore music of the South for the purpose of performing which his orchestra has been founded. He has observed at first hand the playing of the old "fiddlers" and he gives an interesting reproduction of such melodies as "The Arkansas Traveler" as played by these untutored performers. This peculiar knack was acquired by making an extended observation of the bowing of these old players, which gave the music its characteristic quality.

Mr. Richardson also directed what was called a "fiddlers' convention" or a touring company of these old-time violinists, which appeared in the various Southern towns. The participation of the local fiddlers was enlisted by the offering of prizes for the best playing. Through such experiences Mr. Richardson acquired an intuitive perception of the rhythms and nuances of this type of American folk music, and this knowledge he has imparted to the members of the new orchestra, many of whom are native Southerners, like the conductor. Besides the peculiar sense of the proper interpretation of this music Mr. Richardson has absorbed the legends which have arisen in explanation of such songs as "Dixie" and "Old Black Joe."

Fritzi Scheff to Appear in Rio de Janeiro

CINCINNATI, Oct. 6.—Fritzi Scheff, who is here to sing in "The Love Wager," announced to-night that she had agreed to an engagement for her entire company to appear in Rio de Janeiro, Brazil, for a season of eight weeks, beginning April 26 next. Miss Scheff will present "The Love Wager," "Mlle. Modiste," "The Prima Donna" and "Babette," giving two weeks to each opera. A wealthy Portuguese living in Rio, Count Candide Mendes de Almeida, has guaranteed the expenses of the expedition. Miss Scheff's manager is Joseph M. Gaites.



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London "Vanity Fair": Mr. Warren's performance throughout was distinguished by individuality and a highly finished style.

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Bureau of Musical America,
5, Villa Niel, Paris,
September 28, 1912.

THE American composer, Sebastian B. Schlesinger, gave his annual musical dinner last Tuesday in his Paris home in the Avenue d'Antin. Among the guests were: Mme. Bella Alkins, of the Metropolitan Opera and the Apollo Theater, Paris; Mme. Belkey, of the Municipal Casino, of Nice and Evian; Mme. Gills



Mme. Fitz-Randolph, American Vocal Teacher in Paris

and daughter, also of the Casino Municipal, of Nice and Evian; Mme. Alys Lorraine, of the Paris Opéra, Mme. Felda Symson, of the Gaité Opera, Paris; Anna Held, M. Campagnola, of the Paris Opéra; M. Pascuale, of the Rouen Opéra; Joseph Pizzarello, M. Algier, Dr. Crane, Dr. Ratynski, Michel Mortier, director of the Théâtre Michel, Paris, and M. Piron.

Entertaining music followed the dinner. Mme. Alkins sang with much charm numbers from "The Merry Widow" in which she is now starring at the Apollo Theater. M. Campagnola sang the popular "Aubade," one of the host's recent compositions. M. Pascuale contributed a song by Tosti.

At an informal gathering during the week, Mignon Nevada, the American soprano, sang compositions by Mr. Schlesinger. She is the daughter of the prima donna, Emma Nevada, and possesses a rich voice of rare quality and peculiar charm and her technic is very good. She appeared in London and in Italy with success in grand opera last season.

Sebastian B. Schlesinger is a happy man, for he has reached the silvery age of life with the enjoyment of having fully realized the secret yearning of his whole career. From early youth he wanted to devote himself to music, but his family decided otherwise and he was compelled to enter an industrial firm in Boston.

But even while devoting his days to commercial endeavor, he cultivated art in his spare moments and his first compositions, dated from Boston, prove that the successful business man did not relinquish his interest in music. As soon as his material existence was—more than—safely assured, he retired and devoted himself entirely to his beloved art.

In the last ten years, Mr. Schlesinger has made Paris his home. Here, he has won brilliant recognition as a composer, and in that esoteric shrine, known as the music world of Paris, he enjoys the rare privilege of being treated as a "*confrère*" by those whom France counts as its foremost representatives. In the field of music, his compositions are equal in quantity and in quality. They number more than one hundred and comprise songs, compositions for orchestra, for the piano, organ and other instruments. Their texts are drawn from the best French, English and German literature. They have won him legitimate fame and have met with the praise of such personalities and critics as Max Bruch, Robert Franz, Sir Arthur Sullivan, Moszkowski, Serge Basset, etc.

Mr. Schlesinger's style, especially in his works for the piano, reveals the influence of the great classics. His vocal music is full of charm and poetry. His latest songs, "L'Heure Exquise," "D'une prison," "O! ma charmante," "Lettre à Ninon," "Aubade," and "Ave Maria," have confirmed his international reputation, for their sentiment and pathos appeal to the great public, while their brilliant technic gratifies the singer, musician and critic. In "L'Heure Exquise" he met on common ground with the famous French composer, Reynaldo Hahn, and critics agree that the American's composition was by no means the inferior of the two in inspiration, which is much to the credit of our compatriot.

Two Gifted Daughters

Mr. Schlesinger, besides being a noted composer, is also a baritone of talent, and the proud father of two gifted daughters, Mme. Braggiotti and Mlle. Bertha Mérol. The former is the wife of Isidore Braggiotti, the prominent singing master of Florence, and has won public applause under the stage name of Mme. Rebna. The younger daughter has achieved distinction in operatic rôles on the stages of France and of other European countries.

Joseph Pizzarello has just sailed on *La France* for New York where he will resume his singing lessons at Carnegie Hall. His pupils have attained much success in the last few months. M. Campagnola, the tenor of the Paris Opéra, starred last week in "Tosca" at the Enghien Casino. He has been engaged for the Chicago Opera Company, for January and February, 1913, and for the season of 1913-14. Virginia Root is appearing with Sousa's band; Paul Petri is singing with the Hamburg Opera; George Chadal was with Hammerstein last season, and Mrs.



Mrs. George E. Shea, Wife of the Famous American Voice Teacher of Paris, at the Home in Lugano of the American Composer, Louis Lombard. Left to Right Mrs. Lombard, Miss Lombard, Mrs. George E. Shea, Louis Lombard and Judith Lombard

E. Schaup, soprano, has attracted attention in musical circles in New York.

Among those present at the last tea given in the Paris offices of MUSICAL AMERICA were: Mme. Regina de Sales, Mrs. and Miss Brevoort, of New York; Mrs. Sommerville Story, Minnie Tracey, Mrs. Leonora Raines, Mme. Augusta Doria, Mrs. Fitz-Randolph, Carrie V. King, Mrs. Marion Wallis, Grace Leigh, Mrs. E. Amand, Mr. and Mrs. Lloyd Hartshorne, Mr. and Mrs. Kirchner, A. Zeitlin, Thuel Burnham, Mr. and Mrs. G. Destreicher, Mr. and Mrs. Oscar Seagle, Alfred Baehrens, Mr. and Mrs. Campbell-Tipton and Henry Weldon.

The two American singers, Mme. Augusta Doria, contralto, and Henry Weldon, basso, both appeared at the London Opera House last season. During the Summer, Mme. Doria was prominent in "Il Trovatore," "La Favorita," "Hérodiade," "Don Quixote," and the creation of "The Children of Don." Mr. Weldon, leading basso with Hammerstein during the Winter and Summer seasons, sang *Mephistofeles* in "Faust" at the gala performance for the King and Queen. He also created the leading bass rôle in "The Children of Don," and sang in "Norma," "La Favorita," "Rigoletto," "Hérodiade," "William Tell" and "Romeo and Juliet."

Charles W. Clark Entertains

A musical soirée of unusual interest was given in the studio of Charles W. Clark, the American baritone, last Sunday evening. Among those present were Carolina White, of the Chicago Grand Opera Company; Lois Ewell, until recently the leading soprano of the Aborn Opera Company; Lucille Stevenson, soprano; Gordon Campbell and Miss Wallenstein, pianists, and J. C. Schaeffer, of Chicago. Both Mr. Clark and Miss Ewell sang a group of songs and Mr. Campbell and Miss Wallenstein added piano solos. Mr. Clark's first appearance of the season will be in concert at Queen's Hall, London, on October 3. This will be followed by a recital in Edinburgh.

Maria Freund, the singer, has spent the Summer at Dinard, the famous French seaside resort, where she is studying with the noted singing teacher, M. Criticos.

George E. Shea, the American baritone and singing teacher, is touring through Switzerland and Northern Italy, with his wife, the contralto, Céline Bonheur, and his children. He was recently at Stresa, on Lake Maggiore.

Mme. Fitz-Randolph has returned from her château in Normandy and resumed work at her Paris studio. She sang recently with success at the Student Hostel, and many regretted that the former Katharine Timberman had abandoned singing for teaching. But events have proved that her decision was a wise one for many are those who come to Paris to study under her direction the Marchesi method of which she is a most brilliant exponent.

At Henry Russell's last reception in his Paris studio, Mme. Marguerite d'Elty, of the Paris Opéra, sang the aria from "Madama Butterfly," accompanied by René de Quincy, of the Conservatoire, and duets from "Tosca" and "Thaïs" with Marius Bourgey, of the Royal French Opera of The Hague. Among those present were Mme. Jeanne Jomelli, Mme. Alfredo de Castro Bey, Mme. Ferreof Monnot, whose husband is the representative in France of Edison; Anna Held and Mr. and Mrs. Kirchner.

Lillian Grenville sang *Manon* last week at the Enghien Opéra with M. Campagnola as *Des Grieux*.

"Manon" Most Popular

Statistics just published concerning the last season of the Opéra-Comique reveal the fact that the receipts of the 404 performances, of which 101 were matinées, amounted to 2,619,821 francs. "Manon" had 49 performances; "Carmen," 45; "Werther," 32; "Louise," 30; "La Vie de Bohème," 24; "Tosca," 20; "Lakmé," 20; "Mignon," 17.

Fanelli, the composer whose sudden rise to fame last Winter startled two continents, has just finished a musical drama, "La Divine," the book of which is by Judith Gautier.

"Les Bacchantes," ballet in three tableaux, by M. L. Naquet, music by Alfred Bruneau, will be produced at the Paris Opéra for the first time, October 16. "Fervaal," by Vincent d'Indy, will be given on November 20 and "Le Sortilège," by Maurice Magre and André Gailhard, will be produced in December.

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MUSIC WAR WAGED BY SAVANNAH CLUB

Urges Erection of Auditorium and Music Teaching in Public Schools

SAVANNAH, GA., Oct. 5.—At the present time there is more than ordinary interest in music in this city. The Savannah Music Club has taken on new life, and its new board of directors, with Judge Henry McAlpine at its head, is strengthening the value of the club in many ways. The work on local programs for the coming season has been carefully planned by the new chairman, Mrs. J. B. Holst. The engagement of Mme. Sembrich for the first artist concert, in November, has caused much enthusiasm.

Seventeen years ago a group of progressive musicians organized this club for the purpose of raising the standard of music in Savannah. The club has often pointed out the necessity of music in the public schools, also the need of an auditorium. There is now manifested a strong desire among the people for music in the public schools, and the Board of Education is not averse to the proposition, which will be realized as soon as the money can be appropriated. The auditorium will soon become a realization as there is much enthusiasm felt about a building of this kind. Further developments of this movement are to bring a city organist, people's concerts, a municipal orchestra and music festivals.

There is in Savannah one of the finest organists of the South, John Wiegand, who is also an accomplished violinist and composer. He studied with Louis Spohr several years prior to his coming to America in 1860. His compositions, largely sacred, number nearly 200 and are extensively used. His latest, a Mass in D Major, will be ready in the early Fall. Mr. Wiegand is the organist and choir director of the Independent Presbyterian Church.

A splendid movement has been inaugurated by E. S. Roberts, organist and choir master of St. John's Episcopal Church, who enlisted the interest of a number of excellent singers and gave a series of musical services on Sunday afternoons, beginning with selections from "The Messiah," followed by Stainer's "Crucifixion" and Dudley Buck's "Forty-second Psalm." The interest and appreciation of these musical services were marked by a remarkable increase in attendance. Mr. Roberts intends to do more in this line during the coming season. T. I.

Wants Mahler's Music for Boston

[H. T. Parker in Boston Transcript]

If Bruckner's music deserves annual performances in Boston, by the same token Mahler's has a right to occasional hearing. His symphonies have their shortcomings; they have also rarely individual and significant merits. They have qualities that are unique in the music of our time. Like Bruckner's they can, on occasion, rise impressively high in scope and power of imagination and expression. Few audiences anywhere have heard them uninterested and unmoved. They gain in prestige, they multiply upon programs the world over. There was no need of the interest that untimely death awakens to establish Mahler among the eminent composers of our day. Not often has the Symphony Orchestra been so neglectful. It is a blot upon its just repute for catholicity that it should so long and persistently have ignored Mahler's music. It is high time to hear his symphonies in Boston. We may be belated over them, but we need not be stubborn in the pride of error.

Ernest Hutcheson began his European campaign with a recital in Berlin on October 1.

AUSTIN ADVANCING MUSICAL PRESTIGE OF TEXAS

AUSTIN, TEX., Oct. 5.—Austin's prestige as the educational center of the State attracts many musicians of ability as permanent residents, all of whom enjoy a splendid patronage, especially among the several thousand students who spend nine months of the year here for the courses offered by the State University and the preparatory and church schools. Although there is not yet a department of music in the University, there are several musical organizations among the students, a band and an orchestra affording excellent programs on many public occasions. The leading private schools include efficient music faculties for teaching piano, voice and violin and the department of music in the public schools of the city is under the supervisions of Katherine Murrie. Miss Murrie has just returned from a Summer's stay in Chicago where she did advanced study in folk songs and dances, this having been a popular feature of the work done by the school children under her direction the past three years.

The Austin Music Festival Association, of which Mrs. Robert Gordon Crosby is president, and H. L. Clamp, secretary, includes in its membership the prominent musicians and leading citizens of Austin and each season brings several high-class attractions to the city. The organization is growing from year to year and working most satisfactorily toward the realization of its high aim of establishing a permanent Spring festival of several days. Last Spring the Victor Herbert Orchestra gave two programs under the auspices of this organization and although it is too early to announce definite plans, the officers state that they expect to bring the Flonzaley Quartet, Godowski, Fannie Bloomfield-Zeisler and probably other artists available for this section of the country.

The Matinée Musical Club, of which Mrs. Eugene Haynie is president, will meet twice each month during the Fall and Winter and will continue to study operas, Huperdinck's "Königskinder" being the first on the list. This club brings several artists each season, and Lhévinne, the Kneisel Quartet and several others are contemplated for the next few months.

The Amateur Musical Club, of which Mrs. Jourdan W. Morris is musical director, meets twice each month at her studio for study, the Wagnerian operas constituting the program for this Winter. Nell Wahling is president of the club, which is made up of Mrs. Morris' pupils. Mrs. Morris has just returned from a Summer's stay in Chicago, where she did advanced work with Mrs. Stacey-Williams, Dr. Muckey, of New York, and others. Mrs. Morris is director of the choir of the Southern Presbyterian Church and is planning to give a production of a cantata for the holiday season. Mrs. Morris will also direct the production of "Pinafore" which will be given by local musicians on the lake when the dam across the Colorado River is completed early in the Spring. This lake will be the largest artificial body of water in the country and will be christened with an impressive program which will probably include a regatta and other water sports in addition to the musical program. The Amateur Club plans to bring Bonci, McCall, Lanham and other artists during the season. G. M. A.

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MINNEAPOLIS GAINS OPERA SEASON

St. Paul Impresario Transfers Performances of Dippel Organization to Neighboring City—Minneapolis Orchestra Continues Educational Concerts for School Children—Activities of Thursday Musical Club

MINNEAPOLIS, MINN., Oct. 5.—The list of artists already engaged by the various Minneapolis organizations and managers includes many of the great artists before the public this season. The musical life of the city largely centers around the Minneapolis Symphony Orchestra, with Emil Oberhoffer, conductor. The success of the orchestra on its tours has awakened a loyal spirit which is being manifested in a season ticket sale which promises to exhaust every seat in the house before the concerts open. Mr. Oberhoffer is arranging a series of programs of unusual interest, including several symphonies new to Minneapolis, among them Liszt's symphony founded on Dante's "Divine Comedy" and Sibelius's latest work. Several novelties will also be given at the popular Sunday concerts.

The concerts in Minneapolis will include twelve Friday evening concerts, twenty-one Sunday afternoon concerts and six young people's concerts. The latter were so successful last season as an educational feature among the public school children that they will no doubt be permanent features of the orchestra's work. A guarantee fund has been subscribed by the prominent women of the city and the board of managers includes these women, to whom is due the success of the plan. The prices of admission are from ten to fifty cents, so that nearly every musically inclined child in the public school can hear some of the programs.

Second Eastern Tour

Beginning on February 9 there will be a three weeks' Eastern tour, including Chicago, New York, Pittsburgh, Cincinnati and all the Eastern cities visited last year, with Boston and a few other cities added to the list. The Spring tour will begin April 6, extending over ten weeks.

The list of soloists for the Friday evening concerts beginning on October 25 includes the following: Marie Rappold, Cornelius Van Vliet, Efrem Zimbalist, Margaret Keyes, Xaver Scharwenka, Richard Czerwonky, Mischa Elman, Leon Rains, Max Pauer, Carrie Bridewell, Tina Lerner. The series of Sunday afternoon concerts will begin on October 27 the soloists being Luella Chilson Ohrman, Harry Johnson, Kirk Towns, Mildred Potter, Mrs. Truman Aldrich, Jr., Elsie Baker and Carl Scheurer.

Several important changes have been made in both the strings and the wind section, a notable acquisition being Cornelius Van Vliet, for first 'cellist. Wendell Heighten and Carlo Fischer are again the managers and Richard Horgan has charge of the subscription sale. Mr. Horgan and Mr. Fischer have also entered the local impresario field. Recently they brought Schumann-Heink to the city and during the season they may introduce other noted artists.

A guarantee of $40,000 has been pledged by representative business men for a season of grand opera under the management of Mrs. Frederic H. Snyder. For several years Mrs. Snyder has confined her efforts to St. Paul and that city has had the operatic performances given by the Chicago Opera Company, but owing to the high price charged for the St. Paul Auditorium Mrs. Snyder will bring the opera company to Minneapolis. Five performances will be given during three days, April 23, 24 and 25, but the operas have not yet been definitely settled upon.

Apollo Club Soloists

The Apollo Club, the leading male chorus in the city, with H. S. Woodruff, conductor, will open its eighteenth season with a concert on November 19, with Mme. Namara Toye as soloist, this being her first Minneapolis appearance. Oscar Seagle, who was formerly a Minneapolis singer and a member of the club, will be a soloist at the second concert, February 1. Camilla Decreus, pianist, will also be heard on this occasion. The third concert will be given on April 8 with Florence Hinkle as the assisting artist. The president of the club is E. J. Carpenter and the chorus has a membership of about 100.

The Thursday Musical Club now has a membership of over 1,000 and it has been one of the most influential factors in the development of music in the city. Owing to the large membership the club has been divided into sections working entirely independent of each other, though all are privileged to attend the regular fortnightly meetings. The club is a study club and the fortnightly programs are arranged as educational features. One or more artists are brought to the city to give programs in line with the study work each season. On November 19 the Flonzaley Quartet will



Emil Oberhoffer, Conductor of Minneapolis Symphony Orchestra, Photographed While on Tour with the Organization

appear under the auspices of the club. The reciprocity programs with the Schubert Club, of St. Paul, and the Matinée Club, of Duluth, will be continued.

One of the plans of the Thursday Musical is the erection of a building devoted entirely to music, including a small recital hall. Mrs. Harry Jones has been re-elected president and the section committees are headed by the following: Mrs. Walter Holsinger, students; Mrs. Johanna Madden, piano; Mrs. Morran, vocal; Mrs. George Lang, organ; Mrs. Carlyl Scott, violin, and Mrs. R. W. Swain, associate body.

Music for "Shut-ins"

An interesting feature of the Thursday Musical is the philanthropic work carried on by a special committee, which this year will be headed by Mrs. Fred Spafford. The members provide music at the settlement houses, hospitals and in the homes of "shut-ins." The club also issues a fourteen page booklet every two weeks called the *Clarion*.

Mrs. Thomas Whyler Greene will enter the concert field under the professional name of Mme. Carro. Mrs. Greene will be in Chicago for several months, later going to Europe, where she has several engagements.

Mrs. Genevra Johnston Bishop, the soprano, has opened a studio with Mrs. M. P. Van der Horck and will make Minneapolis her home. Mrs. Van der Horck will be the accompanist for Mrs. Bishop, besides doing soloist work, and the two musicians will also be heard before some of the clubs in the State.

William MacPhail has organized a string orchestra of thirty-five members and two concerts will be given during the Winter. The members of the orchestra are largely made up from Mr. MacPhail's advanced classes. During the Winter Mr. and Mrs. MacPhail will give a series of recitals in which they will play the ten violin and piano sonatas of Beethoven.

Hamlin Hunt will give his annual series of free organ recitals during October at Plymouth Church. The programs will include many organ compositions never before given in Minneapolis.

The Northwestern Conservatory has been greatly enlarged this season, having taken another floor of the Studio Arcade Building. The conservatory is to bring Leopold Godowsky in a piano recital this season.

The Minneapolis School of Music has added Harry Wall Johnson to the piano faculty. Mr. Johnson has just returned from Berlin, where he was under the instruction of Busoni. E. B.

TOUR FOR ORGANIST CARL

Many New Instruments to Be Inaugurated and Novelties to Be Played

William C. Carl, who recently returned from Paris, will make an extensive tour of organ concerts in the United States and Canada this season. Many of the large organs now in course of construction will be inaugurated by him, and many others of recent build will be included in the tour.

Dr. Carl returns with a portfolio full of novelties. The Baron Ferdinand de la Tonebelle has written three interesting pieces in the Gregorian Mode. Joseph Bonnet, the brilliant French virtuoso, is writing a concert piece based on American Airs; Clement R. Gale, a Sonata in four movements; René L. Becker, a Sonata just published by Schirmer; Christiaan Kriens, a "Morceau de Concert," and A. Walter Kramer a "Chanson Matinale." These have all been written especially for Dr. Carl and are dedicated to him.

In addition are many new works from the pens of European writers of prominence, to be played here for the first time. Dr. Carl is noted as a program maker, and without doubt his lists this season will be especially interesting.

A series will be given in New York in November, after which the tour will be made. Dr. Carl has appeared at nearly every exposition as solo organist for years, both in Europe and America, and has also been in large demand playing on the organs installed in the homes of millionaires. His work with the orchestras, playing organ and orchestra, has brought him much renown.

Singer Sues for Breach of Promise

CHICAGO, Oct. 5.—Somewhat of a sensation was sprung this past week by the filing of a suit for $500,000 damages for alleged breach of promise brought against Carl G. Fisher, a millionaire automobile manufacturer, by Gertrude Wakefield Hassler, the Chicago singer, and a cousin of Charles Wakefield Cadman, the composer.

STRONG PROGRAMS FOR LOS ANGELES SYMPHONY

Wide Range of Compositions Chosen for Performance by Conductor Harley Hamilton

LOS ANGELES, Oct. 1.—Harley Hamilton has in preparation for the season of the Los Angeles Symphony Orchestra, of which he is the leader, a series of excellent programs. He was the organizer and for fifteen years has been the leader of this band of players and has brought it to as high a degree of perfection as is possible under the conditions. The first concert will take place early next month. First-class soloists will be heard in connection with the programs, though the list is not yet completed. The compositions Mr. Hamilton has in rehearsal are as follows:

First Concert: Overture to "Magic Flute," Mozart; Sixth Symphony in B Minor, "Pathétique," Tschaikowsky; Symphonic Poem, "Finlandia," Sibelius.

Second Concert: Overture to "Fidelio," Beethoven; Fifth Symphony in C Minor, Beethoven; Prelude to "The Afternoon of a Faun," Debussy; Second Polonaise, Liszt.

Third Concert: Overture in Italian Style in D Major, Schubert; Fourth Symphony in D Minor, Schumann; Valse Triste, Sibelius; "Dance Nègre," from African Suite, Coleridge-Taylor.

Fourth Concert: Overture to "Der Freischütz," Weber; Third Symphony (Scotch), Mendelssohn; Indian Suite, Macdowell.

Fifth Concert: Overture to "The Flying Dutchman," Wagner; "Country Wedding," Symphony, Goldmark; "Irish Rhapsody," Herbert.

Sixth Concert: Overture to "Ruy Blas," Mendelssohn; Fifth Symphony ("New World"), Dvorak; Grand Festival March and Hymn to Liberty, Hugo Kaun.

The Symphony Orchestra Association, which is back of the orchestra, is composed largely of wealthy women who bear the burden of a good proportion of the annual deficit out of their own pockets. Mrs. MacNeil, Virginia Witmer, Mrs. Howard Huntington and a number of others give their time and money in the furtherance of this which is the most educational of all the music heard in Los Angeles.

W. F. C.

Hinshaw in November Newark Recital

William Hinshaw, baritone, of the Metropolitan Opera Company, will give a song recital early in November at Newark, N. J.



—Photo by Marceau.

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has achieved a most pronounced success since his return from Berlin two seasons ago.

His recent appointment as one of the directors in the vocal department, and as a member of the Board of Directors of the Chicago Musical College is ample demonstration of the excellent results he has attained as a teacher.

In addition to this, his appearances in Chicago, and elsewhere, both with orchestra and in recital, have enabled him to obtain recognition as a serious vocal artist. He will appear with the Minneapolis Symphony Orchestra at one of their regular home concerts on November 10th.

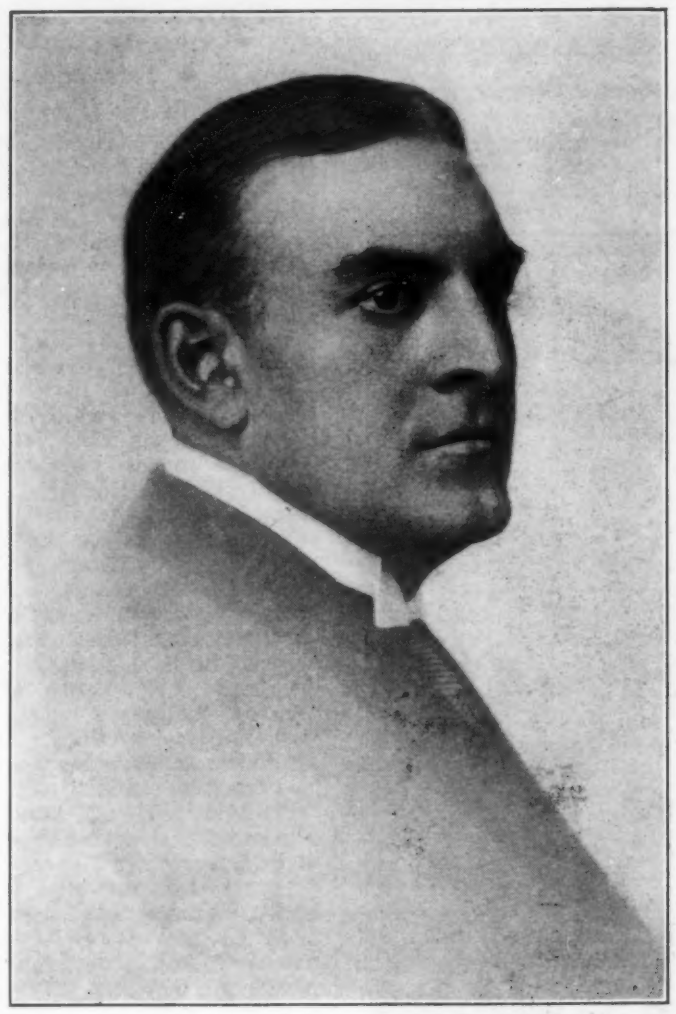
Mr. Towns possesses an exceptionally fine voice, which he uses with consummate skill, and in interpretative excellence his work is equally distinctive—to which the following representative press notices bear eloquent testimony.

Some Recent Press Comment:

In the case of Kirk Towns, who sang "Wotan's Farewell," the honors were evenly divided between soloist and conductor. The gifted baritone displayed a finely resonant voice that easily dominated the orchestra and imparted to the difficult Wagnerian declamation its true melodic significance, and the young conductor read the grateful score with fine appreciation of its moods and values.—*Chicago Tribune.*

Kirk Towns made choice of the "Farewell" sung by Wotan to Brünnhilde in the last act of Wagner's "Die Walküre."

This excerpt is at once very difficult and ungrateful, but having elected to interpret it, Mr. Towns is at least to be commended for having sung it well and with richness of vocal tone.—*Record-Herald.*



—*Photo by Moffett Studio.*

KIRK TOWNS
Baritone
Member of Board of Directors
Chicago Musical College
Personal Address:
1311 North Dearborn Avenue
CHICAGO, Ill.

Some Recent Press Comment:

A very powerful and resonant voice sang Wotan's Farewell from "Die Walküre" in an authoritative and dramatic manner that left us hoping we might have the opportunity of hearing him sing the same number in opera.—*Evening Post.*

Among the American singers who have appeared here recently, the baritone, Kirk Towns, is deserving of a special mention, not alone because of his sonorous and beautiful voice, but above all on account of the excellent schooling which is displayed in his usage of the same, and the admirable, artistic culture which is in evidence throughout his entire work.—*Allgemeine Musik-Zeitung (Berlin).*

In common with many singers of American extraction, Kirk Towns possesses a beautiful voice, both resonant and powerful.

His interpretation and technical command demonstrate clearly that he has brought a great amount of intelligence and artistic appreciation to bear upon his work.—*Berliner Tageblatt (Berlin).*

The audience gathered last night at the Ziegfeld Theater to hear Kirk Towns' recital, listened to one of the most varied programs of the season. Many styles of many forms from opera to English ballad were represented, as is indicated by mere mention of Strauss' exquisite "Traum durch die Daemmerung" the famous aria from Massenet's "Le Roi de Lahore," and "My love's an Arbutus" by Villiers-Stanford. Mr. Towns' interpretations were marked by an abundance of detail in tone color, and many delightful dynamic effects. The numbers heard which made the deepest impression were offerings on the style of Loewe's "Die Naechtliche Herrschau" and the Massenet aria. Schubert's "Die Krähe" and "Der Musikant" was given a splendid interpretation.

Pianissimos of surprising smoothness were the features of Mr. Towns' singing of the more lyrical numbers. Remembering the artist's success with an excerpt from a Wagner music drama earlier in the season, the present reviewer is inclined to observe that the numbers which most nearly approximated that style were Mr. Towns' most successful offerings. If the beauty of tone, the admirable legato and the sympathetic interpretation of texts like Hahn's "L'Heure Exquise" and "Traum durch die Daemmerung" also call for special praise.—*Chicago Inter-Ocean.*

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Toronto, Can., Jan. 22, 1912.
My Dear Mr. Green: I was immensely pleased with your work here, both on the 11th and 12th. All the papers speak most highly of your interpretation of the Prophet's part, and I do not believe that the chorus could have done as they did without the inspiration given them by you.
I hope to be able to have you again soon. Just three other notices have come out (weeklies). I have only read one, and it says:
"His is a voice of singularly even and beautiful quality, and his diction and enunciation are refinement itself; nor has one ever heard a more intelligent singer on the concert platform."
—Hector Charlsworth, *Saturday Night.*
Best regards
(Signed) Broome
(Dr. Edward Broome.)

THE HARMONIC CLUB, CLEVELAND, O.
J. Powell Jones, Conductor.

Cleveland, Feb. 21, 1912.
Mr. Marion Green, Chicago.
My Dear Mr. Green: Allow me to thank you most sincerely for your splendid work in "Elijah" at the Hippodrome for the Harmonic Club on Feb. 18th.
For a director to feel that he has the assistance of an artist so well equipped for the part as you proved yourself to be, is not only scatisfaction, but a source of joy as well.
Wishing you every success, most cordially yours.
(Signed) J. Powell Jones.

THE MENDELSSOHN CHOIR OF TORONTO.
A. S. Vogt, Conductor.

331 Bloor St., W. Toronto.
Dear Mr. Green: I desire to congratulate you upon your excellent work in the recent performance of "Elijah" under Dr. Broome's direction by the Oratorio Society (of Toronto).
The very fine vocal quality revealed by you in your singing, combined with the really artistic and dramatic character of your interpretation, gave me much pleasure, as it did the large audience which was present.
We have seldom heard the title rôle of "Elijah" so well sung in Toronto.
Wishing you continued success in your artistic career, I remain,
Very truly yours,
(Signed) A. S. Vogt.

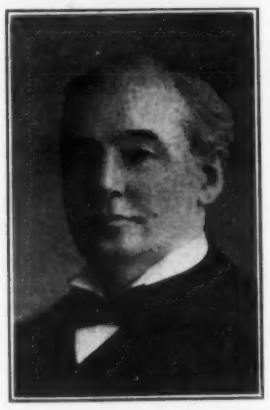
SOLOIST WITH THE THOMAS ORCHESTRA, Louisville, KY.

Refinement of phrasing, a lovely legato and intelligent vocalization gave to the work of Mr. Green the stamp of artistry. He has a clear, strong, well schooled voice and sings without affectation—*Louisville Courier-Journal*, April 20.

ELIMINATING PECULIARITIES OF SPEECH FOR PURPOSES OF SONG

The Westerner's "Burr," the Countryman's Nasal Twang and the Southerner's Elisions Not at All Beautiful as Manifested in the Vocal Art—How John Dennis Mehan Counteracts Their Effects Among His Pupils—The Sugar of Musical Art in the Sour Lemonade of Local Dialect

IN a country which is so geographically varied as the United States the residents of each section naturally exhibit distinct peculiarities of speech, and the presence of such dialectic individuality in a vocal student offers a problem which must be solved by the conscientious teacher. John Dennis Mehan, the New York voice instructor, is one laborer in the field who has made a special study of this matter and of the relation of spoken words to song. During a forty-minute lull in Mr. Mehan's pedagogic activity at his Carnegie Hall studio on one afternoon last week he utilized the brief recess to discuss some of the features of this subject.



John Dennis Mehan

"When a singing aspirant comes to me, let us say, from the Middle West," explained Mr. Mehan, "I may find in his speech what is known as the 'Western burr,' or the exaggerated rolling of the letter 'R.' When, for instance, he says, 'Down flows the river,' the final consonant keeps reverberating like a wagon rattling over cobble-stones. Manifestly, such a manner of speech would detract from the artistic value of this student's singing, no matter how thorough his equipment might be.

"Similarly the pupils from some of the 'up country' districts are liable to talk with a nasal inflection which would be a jarring element if transferred to song. Probably the American whose natural speech is best suited to the purposes of song is the New Englander, with his broad 'A' of the Bostonese. The Southerner is, of course, most musical in his speech, but he is inclined to be somewhat slovenly. When he asks you to 'shut the do', you know what he means, but in singing it will be necessary for the final 'R' to be distinctly heard.

"As the vocal art is universal the teacher must see to it that the singing enunciation of his various pupils conforms to a universal standard. One may ask, 'Then why not strive for a standard of speech in the United States, with the different sectional inflections abandoned for a unified and more perfect speech?' Unfortunately such a course would do away with all local individuality, which is not to be thought of for a moment.

Sugar In the Lemonade

"The proper method, as I see it, is to retain the individuality of the student's speech, using it as a basis of something finer. In other words, the characteristic quality is not to be destroyed but modified. If you have a glass of lemonade which is too sour you put more sugar in it, but the sourness is still in the glass, only it is modified. If you pluck a piano string it gives a harsh, clanging sound, but this is modified in the piano by means of a piece of felt. Now, the art of the teacher must be to the pupil's peculiarity of speech what the sugar is to the lemonade and the felt is to the piano string. The instructor must not go so far, however, that the student gets too much sugar in his singing.

"Take the case of the pupil with the 'Western burr.' The trouble with him is that he is using a posterior 'R' instead of one which is produced at the tip of the tongue. He must no longer sing 'Down flows the river-r-r-r,' but, instead, he must cultivate an enunciation which is approximately 'rivah,' and yet one which allows the final consonant to be heard distinctly. It is evident that the pupil must exaggerate at times to get the desired effect. In applying this modification of his speech to singing I put him through a series of exercises in speaking which will give him the necessary lingual facility. Psychology is also called in to lend its aid. In order to help the student to modify his own colloquial manner of speaking, as applied to song, it may be necessary to have him fancy that he is an actor declaiming his lines."

Mr. Mehan here demonstrated his meaning by singing a few lines with all the nasality of the typical rustic, and then gradually blending this with a more perfect tone (pouring water into the whisky, as he described it figuratively), and finally closing with a splendid open tone of much resonance.

"Natural" Singing

"You will notice that this final tone is based upon the foundation of the original nasal sound. We often hear of instructors who profess to teach natural singing. Now, who wants to hear any one sing naturally? What we must do is to teach them to sing artistically so that it *sounds* natural. The raucous-voiced vaudeville actor sings naturally, and it is some of the natural and strident qualities in his voice which make his singing carry so well."

Again Mr. Mehan imitated, with graphic mimicry, the vaudevillian's manner of singing, going through the same refining process as before and ending with a burst of vocal power, which in its greater perfection still remained characteristic of the singer.

Mr. Mehan's understanding of both the speaking and the singing voice has resulted in his giving instruction to various ministers, elocutionists and actors. In fact one of his pupils at present is Harry C. Brown, who is one of Frances Starr's supporting company in "The Case of Becky."

K. S. C.

NEW ITALIAN-AMERICAN OPERA AGENCY FORMED

"La Solfa" to Bring European Artists to This Country and Place Our Artists Abroad

Under the picturesque name of "La Solfa" (which represents not only the Italian names of three notes, but means in Italian music in a general way and the conductor's beat in particular) a new musical agency has been established in New York by G. Viafora & Co.

Mr. Viafora's name is well known throughout musical circles in Europe and the United States through his clever cartoons and caricatures of opera and concert artists. In his studio offices at No. 21 West Sixteenth street Mr. Viafora explained the mission of his new agency.

"It is only two weeks ago that the idea of this agency was conceived," he said. "I talked over the musical and especially the operatic situation with some friends, and we were surprised to find that there is not one concern in the United States that makes a specialty of procuring operatic artists for our opera houses.

"The opera houses and directors engage their artists in Europe and in most instances through one or two European agencies. The Italian or German or French artist must therefore rely on chance to be heard by the opera directors during the few months of their vacations in Europe. But the opera houses and the foreign artists have really no intimate point of contact or connection during the season except through some stray or chance agent who represents a foreign paper and wants to make a little commission on the side.

"We are going to obviate all these inconveniences. The foreign artist will have in us a reliable, honest, well-established firm which will represent his interests faithfully, and work for him without any compensation until an engagement is secured. In other words we shall work on a pure and simple commission basis. For this reason we can and will represent only those artists who are able to 'make good.'

"The 'Solfa,' although called an Italo-American lyric agency, has a wider scope than the introduction of foreign artists to American opera goers. There is many an artist of great worth in this country who will gladly avail himself of connections which will secure a début for him in Europe. The American artist knows very well that it is generally impossible for him to gain enough operatic experience, if any at all, in this country. One reason is the lack of permanent opera institutions in the larger cities. In Europe, and especially in Italy and Germany, every large city has its season of grand opera subsidized by the municipal government.

"Of course, if the opera houses planned now should be established throughout the country, conditions would change, but our agency will meet present conditions."

INDIANAPOLIS APPLAUSE FOR CINCINNATI SINGER

Alma Beck Pleases Department Club—Sousa Scores in Largo from "New World" Symphony

INDIANAPOLIS, IND., Oct. 5.—A singer new to Indianapolis, Alma Beck, contralto, coming from Cincinnati under the direction of Frank E. Edwards, gave a fine program of songs for the opening day of the "Woman's Department Club" of this city. The program was given before a splendid audience and the singer made a deep impression upon her hearers. Her program included a group of German songs which she sang with fine artistry. The Meyerbeer aria, "Ach Mein Sohn," was beautifully delivered, and her English songs, "The Voyager" by Louis Victor Saar, also "Dearest" by Sidney Homer, and the "Cry of Rachel," were especially well chosen to show the musicianship of this artist.

The soloist for the first Indianapolis Orchestra concert, to be given on October 13, will be Mrs. Berry Miller, an Indiana coloratura soprano, who has never been heard here before. On this occasion she will sing "The Bell Song" from "Lakmé."

On Tuesday evening a capacity house greeted John Philip Sousa and his band. This was the first appearance of this organization here for seven years and the applause showed the number of Sousa's admirers. The most beautiful number was the Largo from the "New World Symphony," which was given in a masterful way and made a deep impression upon the audience. The soloists upon this program were Virginia Root, Nicolene Zedeler, violinist, and H. L. Clark, cornetist.

M. L. T.

The widow of Edvard Grieg is to take part in a concert of her husband's compositions in Schwerin this season.

TRAVELS REGULARLY TO CINCINNATI TO TEACH

Clarence Adler, with Headquarters in New York, Will Visit Ohio City Once Each Month

When Clarence Adler, the Cincinnati pianist and teacher decided to make New York his permanent headquarters for this season he found considerable opposition to his plan on the part of the sixty or more pupils who have been studying with him in the Ohio city. As the result of concerted action by the Cincinnati students Mr. Adler was prevailed upon to devote one week of each month to a visit to his former city, where he will meet his pupils. During the remaining three weeks Joseph Adler, a brother and pupil of Clarence, will conduct his classes.

It is unique in the annals of musical education in this country for a teacher to travel regularly from New York to Cincinnati to meet his pupils.

In New York Mr. Adler has taken a handsome studio in Æolian Hall, and his fame as a teacher has preceded him, for he has already enrolled a large class of pupils. His career in Berlin, where he played an active part in the city's musical life, having been a member of the famous Anton Hekking Trio, is well remembered. In America he spent many years under Rafael Joseffy.

As a concert giver he will continue his activity, having been booked for a number of important engagements throughout the country. He will play with the Kneisel Quartet at one of their New York concerts.

William Reddick, a pupil of Mr. Adler, has been engaged as accompanist and assisting artist for Arthur Hartmann's transcontinental tour.

Pupils' Recitals for Everett Studios in Boston and Worcester

BOSTON, Oct. 7.—Marie L. Everett, the vocal teacher and exponent of the Marchesi method of singing, opens her studios in Boston and Worcester during the first of November. Her season is to open with a series of pupils' recitals. She is now in the Catskills and later she is to spend some time in New York City working on new music.

ORATORIO SOCIETY
OF NEW YORK

Andrew Carnegie, President — Louis Koemmenich, Conductor

Fortieth Season - CARNEGIE HALL

ELIJAH - - - - - - - - MENDELSSOHN
Tuesday Evening, December 3, 1912
(21st Performance by the Society)

Miss Florence Hinkle . . . . . Soprano
Miss Margaret Keyes . . . . . Contralto
Mr. Paul Althouse . . . . . Tenor
Mr. Clarence Whitehill . . . . . Bass

THE MESSIAH - - - - - - - - HANDEL
Thursday Afternoon, December 26, 1912
Saturday Evening, December 28, 1912
(82d and 83d Performances by the Society)

A GERMAN MASS - - - OTTO TAUBMANN
Friday Evening, March 28, 1913
(First Performance in America)

Reserved Seats and Boxes on sale at the Ticket Office of the Oratorio Society, No. 1 West 34th Street, and at Box Office, Carnegie Hall, in November.

PLACE OF RHYTHMIC STUDY IN PIANO PLAYING

By HARRIETTE BROWER

I DROPPED into the Professor's studio one afternoon and found him in a somewhat perturbed state of mind. This surprised me, for few things upset his usual serenity.

"Oh, these girls, if they would ever learn to keep time! I can truthfully say that I have little or no trouble with those trained here under my eye, for they are started from the beginning on the right track; they know at the start that they have to learn to count, but those who come here from other teachers are often a sad trial in this respect. I have just finished examining a young girl who wishes to enter the school. She has studied for years with high-priced professors. Among her music I found Bach Inventions and Schumann's 'Aufschwung.' Why do people attempt the 'Aufschwung' when they have neither time nor tone!" The Professor sighed deeply, then went on:

"I put the Bach before her, requesting her to play something. With much coy hesitation she started in. Ye gods! If you could have heard it! She had no sense of time or rhythm, to say nothing of all the other defects. Each measure had a different rhythm; to one she gave five beats, to another four, to another seven and so on. I was ready to tear my hair and rush out of the room, but restrained myself. I bent a pitying glance on her:

"'Have none of your famous teachers taught you to count?'

"'They always told me to and I've tried sometimes to do it.'

"'Then you have never used a metronome?'

"My dear Professor," I interrupted, "how can you suggest anything so plebeian, so nerve-distracting, expressionless and imagination-killing—in short, so mechanical as a metronome?"

The Mechanical Side

"Mechanical fiddlesticks!" burst out the Professor. "Every art has its mechanical side; do you think music can be an exception? Time division—note values are the fundamentals of music study. Rhythmic training should start at the first lesson, I say."

"But the great artist doesn't use——" I began.

"The artist, if he is great, has a perfect time sense, otherwise he never could be a great artist. He may have been born with a fine sense of rhythmic proportion and thus hasn't needed to use any mechanical help. Not one person in a million is born that way. The rank and file of those who study music have a defective time sense, or I might say their early musical training is so defective they don't gain any just idea of this important subject. There is such gross ignorance, too, on the part of parents of young people. Many of them think it a foolish fad to use a metronome. If a woman is teaching their children they tell her Professor X doesn't believe in the metronome, while Professor Z will not allow his pupils to touch one of the pesky things with a ten-foot pole; others will tell her it's old-fashioned to practice with the thing. The result of all this is that I get a pupil to-day who plays Bach with a different rhythm for each measure."

"What did you do to this pupil?"

"I told her, if she entered this institution the first thing she would do would be to learn to count. She must count, count, count for everything, and she must procure a metronome at once. She must learn to do her own counting, too, and not wear out my teacher's lungs doing it for her. I asked her if she had studied fractions in school. Oh, yes; long ago. Then I said she had better go back and learn them over again, for she seemed to have no practical idea of time and note division.

A Pivotal Point

"It's such an absurd idea," the Professor was warming to his subject, "to put a feather's weight of objection in the way of correct time keeping. Rhythm is truly one of the pivotal points in piano playing, in all music for that matter. You may have the soul of a seraph, be emotional, sympathetic—full of expression, but if you have no sense of rhythm, where are you? You're at sea in a rudderless boat, floundering in a flood of sounds. It's agony to listen to such piano-playing. Good musicians realize how indispensable it is to cultivate exact time sense. Singers, violinists and players on other instruments practise with metronome. No room in our school is without one. Pupils trained in our exact methods are able to take part in ensemble music and play with orchestra; this is not possible for the player who cannot keep time, who has no working sense of rhythm."

"It seems to me this is a very big subject, Professor," said I; "how do you train one who is deficient in rhythmic sense?"

"I test the time sense at the start, and if I find it weak and uncertain special attention is given to it. A beginner has rhythmic exercises at the first lesson and is introduced to the metronome either then or shortly after. He or she first learns to play one note to the beat, then in gradual succession two, three and four notes are added. So many people seem to have no working knowledge of the relative value of quarters, eighths and sixteenths; as for triplets or groups of five notes and more to a beat, they can't play them to save their necks. Our players here have no such troubles; they can play any number of notes to the beat.

Right Start the Main Thing

"All this is not learned in a minute—it's a gradual growth; the main thing is to start right. The beginner counts everything, scales, exercises and pieces; nothing is allowed to go in slipshod fashion. Only in this way can time-keeping be bred in the bone, as it were—it's got to get into the blood and become second nature before the real sense of rhythm can be born. Don't think this drill must necessarily make mechanical players; not at all. They must learn the rules before they can break them; they must be able to play in time before they have the art to play out of time; otherwise their work would be utterly lawless. In the early stages of music its main constituent was rhythm, you know. Rhythmic movement, clapping of hands, primitive dancing came before we had any music at all. And so now we are going back to the old dances and tunes for inspiration in rhythmic study. Taking part in these folk dances helps the rhythmic sense, also singing the simple folk songs and dance tunes, and of course playing with others in concerted music there is a large field open there.

"This strict training in time-keeping during the early stages paves the way for freedom of rhythmic treatment later on. The pulsing ebb and flow of tone, the swaying rhythm necessary to interpret any great work artistically is the outcome of a thorough knowledge of time and note values. Mr. Mathews defines rhythm as 'measured flow,' and a very good definition it is. The rhythm which surges through the music means much more than simply to put stress, greater or less, on the beginning of each measure; it means also grouping measure together to bring rhetorical and rhythmic accents into larger spaces, giving greater sweep and effect.

"But here I am giving you quite a lecture on one of my pet subjects," the Professor smiled genially. "I did not quite mean to do that. Time-keeping is one of my teaching hobbies. The longer I live the more I see the necessity of thoroughness in this fundamental point. There can be no music without it, no thorough study, no beautiful art. Beethoven, according to Mme. von Arnim, once said: 'That mind alone whose every thought is rhythm can embody and comprehend music—its mysteries and divine revelation.'

"From all this you will agree that the subject of rhythm is a most vital one, lying as it does at the foundation of all music study and all musical art. It behooves us to give earnest heed to it."

Louisville Opera Project Merged with Hammerstein Scheme

LOUISVILLE, KY., Oct. 6.—It is likely that plans for an Auditorium on the site on Broadway, east of Brook street, recently purchased by public-spirited men for that purpose, may be so modified as to make possible the construction of one of the circuit of opera houses promoted in various cities by Oscar Hammerstein. Mr. Hammerstein has been in correspondence with Peyton N. Clark with reference to the matter, and Peter Lee Atherton has had a conference with him in New York on the subject. It is estimated that it will cost about $350,000, and Mr. Clark and other local promoters will probably seek to devise some popular method of raising the amount needed. The opera house as proposed, however, is not as large as had been thought best for a public auditorium.

H. P.

Amphion Club of St. Louis Disbands

ST. LOUIS, Oct. 2.—At a meeting last night, which was attended by a majority of the active members of the Amphion Club, one of the city's prominent choral organizations, it was unanimously decided to disband. This will deprive St. Louis of some very fine singing and will also cause it to suffer a great loss as far as outside talent is concerned, for this club has imported the very best concert artists of the day. Murray Carleton, who has been president for some time, stated that the action was taken because the officers of the club had found their time too much occupied to continue and because others seemed reluctant to step in and assume their duties. The club was originally formed by Alfred C. Robyn, now residing in the East, and its first concert was given on February 27, 1906. Associated with Mr. Robyn were Messrs. Allen and Jump. Mr. Robyn left the club during the season of 1909-1910 and the directorship was placed with Ernest R. Kroeger, who has been doing the work ever since. This would have been the eighth season.

H. W. C.

New Chorus in Cincinnati

CINCINNATI, Oct. 7.—Another new chorus has been organized in Cincinnati. It is known as the Cincinnati Choral Society and is directed by Alfred Hartzell. Mr. Hartzell's new chorus is made up largely of members of the May Festival Chorus and, while organized primarily for the purpose of competing in the Eisteddfod at Columbus on New Year's Day, it is announced that a preliminary concert will be held in the Emery Auditorium in Cincinnati on the evening of December 10. The first rehearsal of the May Festival Chorus took place in the Festival rehearsal room in the Emery Auditorium Monday evening, and a brief address was made by Franklin Ellis, chairman of the chorus committee of the festival board, whose enthusiasm was imparted to the members in a way which was most inspiring.

F. E. E.

American String Quartet's Season

BOSTON, Oct. 14.—The American String Quartet is beginning the busiest season since its organization. A trip through the Middle West to include Ohio, Wisconsin, Michigan and Minnesota is planned to begin on October 19. This trip will be followed by appearances at Williams College, one of the Terry Concerts, at Mrs. John L. Gardner's Fenway Court, and various other engagements before clubs and schools. A Southern trip is also planned for March and April to include Alabama, Georgia, Tennessee and Virginia. The Quartet is under the exclusive direction of Walter R. Anderson, New York.

A. E.

Mme. Alda to Sing "Butterfly" with Boston Company

In addition to her engagement with the Metropolitan Opera Company, Mme. Frances Alda will fill a special engagement with the Boston Grand Opera, singing "Bohème," "Faust," "Mefistofele," "Otello" and "Madama Butterfly." During Mme. Alda's engagement at the Metropolitan she will add a number of new rôles to her repertory, including *Eva* in "Die Meistersinger," *Elsa* in "Lohengrin," and *Sweet Anne Page* in "Falstaff."

Several Noted Artists in Course at Houghton, Mich.

HOUGHTON, MICH., Oct. 5.—In the local musical course for this season the following artists are to appear: Carrie Jacobs-Bond, November 21; John McCormack, December 2; Rudolph Ganz, January 15; Mischa Elman, February 3, and Johanna Gadski, May 12.



IRMA SEYDEL VIOLINIST

Appeared with great success as soloist with Boston Symphony Orchestra Gurzenich (Cologne) Orchestra (3 times); Boston Opera House (3 times); Worcester Festival, Oct. 3, 1912.

Boston Globe, Oct. 4, 1912.

Irma Seydel, the Boston violinist, had a great success this afternoon in Vieuxtemp's concerto in D minor. Her ovation was richly deserved.

The Evening Post, Oct. 4, 1912.

MISS SEYDEL WINS THE HEARTS OF AUDIENCE

A feature of yesterday afternoon's concert at the festival was the appearance of Irma Seydel. She was encored and encored. She has a clean technique and good tone and her friends will watch her progress with interest.

The second concert, yesterday afternoon, was by the Symphony orchestra with Miss Margaret Keyes and Miss Seydel, as soloists.

Miss Seydel was the first soloist and played "Concerto for violin No. 4 in D minor," Vieuxtemps. She played her number with spirit and for an encore, Chopin's "Nocturne," with harp accompaniment.

(Boston Post, March 20, 1911.)

Miss Seydel at Final Opera Company Concert. By Olin Downes.

She is unusually musical by temperament. She played with admirable taste and refinement—a taste evidently the result, in part, of excellent cultivation; but Miss Seydel showed, as well, that she knew what she was playing, and why she was interpreting her music as she did. The bow arm is supple and free, the left hand fleet and certain, the tone always full and of fine musical quality. Before the orchestra had played the final chord, the audience broke into delighted applause, and this tribute was deserved. Miss Seydel had played with the sureness and authority of a virtuoso, and, better still, with the intelligence and the eloquence of a real musician.

(Boston Journal, March 20, 1911.)

Violinist Charms Audience—Shows Uncommon Technical Power.

The girl charmed the audience with her simple assurance, her depth of feeling, and her brilliant technic. Her breadth of style, her unerring taste, and her already uncommon technical power reveal the born virtuoso, and also the thorough training which she has received from her gifted instructor.

The audience fairly went wild over her, and she took the demonstration with a sort of timid dignity that showed how sincere and unspoiled she has remained after being applauded on both sides of the Ocean.

Engaged as soloist with the New York Symphony Orchestra, Nov. 23; St. Paul Symphony Orchestra, Jan. 19; Apollo Club, Jan. 7; and others

Address: T. SEYDEL, 70 Westland Ave., Boston



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SYRACUSE LOOKING UPWARD IN MUSIC

"Morning Musicals" and Local Manager Arouse Taste for Best Attractions

SYRACUSE, N. Y., Oct. 5.—There has been an unusual growth in musical appreciation in Syracuse and a desire for a higher standard of musical attractions, as the prospectus for the ensuing season will show. The two most important factors in this development have been the "Morning Musicals" and Kathleen King, local manager.

The "Morning Musicals" is composed of six hundred associate and one hundred active members. Mrs. Lamont Stilwell, the president, has directed the club on progressive and expansive lines. Mrs. Harry Vibbard, chairman of the instrumental committee; Mrs. Charles Ball, chairman of the vocal committee, and Laura Van Kuren, chairman of the program committee, have arranged for a series of three concerts, including Zimbalist, in December; Maggie Teyte, in January, and Lhévinne, in February. Two extra concerts, given under the auspices of the club, are those of Mme. Gadski, in November, and Mme. Clara Butt and Kennerly Rumford, in February. At the opening recital on October 9 Charles Anthony, pianist, will be presented. The club has voted to give a scholarship this year and to assist financially the Sunday afternoon symphony concerts, which are given for educational purposes by a local orchestra and local musicians.

Music Library Installed

Kathleen King is one local manager who has presented artists of the first rank. This year her series includes Mme. Sembrich, Mischa Elman and an orchestral concert. She has also been instrumental in installing a splendid circulating musical library at the Carnegie public library.

The Social Arts Club, comprising only associate members, has arranged for five entertainments this season. Prof. Harold L. Butler has engaged Paul Althouse for the opening recital; Mildred Potter, in November; Arthur Hartmann, in December; Reinald Werrenrath and Foxton Ferguson, the English humorist.

New Study Club

A musical club called the Salon Club has recently been organized, with Mrs. Charles E. Course as president. It consists only of active members, including both professionals and amateurs, and has music study as its purpose.



Champions of Good Music in Syracuse: No. 1, Kathleen King, Local Impresario; No. 2, Harold L. Butler, President of the Social Arts Club; No. 3, G. A. Parker, Dean of College of Fine Arts; No. 4, Mrs. Lamont Stilwell, President of "Morning Musicals."

The College of Fine Arts is another musical institution with an influence which is strangely felt. It has an enrollment of 500 music students, who give monthly public recitals. The members of the faculty also appear in occasional recitals. Dean Parker hopes to have many recitals by visiting artists. Gottfried Galston has been engaged for a piano recital in November.

A performance of "The Messiah" will take place on December 22 at the Weiting Opera House with a festival chorus of 300 and a local orchestra. The soloists will be Lucy Marsh, Ruth Thayer Burnham, Dan Beddoe and Arthur Middleton. Thomas Ward is to be the conductor.

Clément at May Festival

At the opening of the music festival early in May Edmond Clément will be the principal soloist. There will be French and English programs, a Wagnerian night, a symphony afternoon and a school children's concert. W. P. Hitchcock is president of the festival, and Thomas Ward the director of the chorus. L. V. K.

GUILMANT SCHOOL OPEN

New York Institution's Fourteenth Year Under Dr. Carl

The Guilmant Organ School has the distinction of having twenty-five of its students holding New York City positions as organists and choir-masters at the present time.

This school, which entered upon its fourteenth year on October 8, founded by Dr. William C. Carl, with the late Alexander Guilmant, the renowned French organist as president, has had success from the start. Students have come in large numbers from every part of the country to consult Dr. Carl, who personally instructs each student regarding the Guilmant method of organ playing and in perfecting themselves for the church service and concert platform. In the last dozen years about sixty men and women have been graduated and many of these are now holding important positions.

Dr. Carl received from Guilmant in writing, the great French organist's wonderful school, or method, and Mr. Carl is the sole possessor of this rare legacy.

Each Monday evening throughout the year a public recital is given by one of the students or one of the graduates, in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York.

"It is a unique institution, unparalleled anywhere from the Atlantic to the Pacific Coast, this Guilmant Organ School, which was founded by the French master and which, under the inspiring leadership of Dr. Carl has grown to its present importance," said the Rev. Dr. Howard Duffield at the Eleventh Commencement Exercises last June. The faculty, in addition to Dr. Carl, contains the names of Clement R. Gale, Warren R. Hedden, Dr. Howard Duffield, Thomas Whitney Surette, Henry Seymour Schweitzer and Charles Schlette.

Jeska Swartz Weds Critic Wilson

BOSTON, Oct. 5.—Jeska Swartz, the contralto of the Boston Opera Company, and Arthur Wilson, music critic of the *Boston Globe*, were married in Putnam, Conn., on October 2. They returned to Boston immediately after the ceremony. The bride left Boston on October 4 to join the Alice Nielsen Opera Company on a tour which opens at the Toronto Festival on October 7, and she will return in time for the opening of the Boston opera season on November 25. Both the bride and groom received their musical educations in the New England Conservatory of Music. Miss Swartz has sung many of the important rôles in the French and Italian operas, and is one of the youngest and most popular members of the opera company.

Franz Lehar was a bandmaster in one of the Austrian regiments before success and wealth came to him as an operetta composer.

YORK PLANS CHORAL AMALGAMATION

Oratorio Society and Schubert Choir Combined—A New Auditorium

YORK, PA., Oct. 5.—The *amalgamation* of the York Oratorio Society and Schubert Choir, the largest and oldest musical organizations in this city, and the perfection of plans for the erection of a commodious music hall, are expected to be the features of the 1912-13 season. In addition, grand opera is becoming a favorite here and it will be given chief consideration in the arrangement of the season's programs. "Carmen" in condensed form, with Mme. Calvé in the leading rôle, will be one of the attractions.

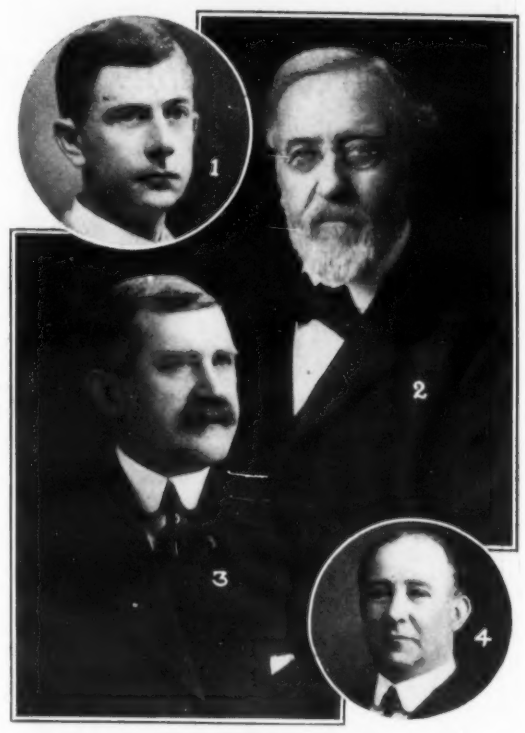
There has long been an agitation for a huge choral society which would be able to consummate plans for the construction of a hall in which the musical undertakings could be presented to advantage, and it is believed that the projected union will secure the financial support of the honorary subscribers, as well as associate and active members, of both societies.

Tentative plans have been made by the board of governors of the Oratorio Society, but the Schubert Choir will not plan for its work until next month. Dr. R. H. Peters, of Baltimore, has been re-elected conductor of the Oratorio Society and there is a demand among the Schubert Choir patrons for the return of Henry Gordon Thunder, of Philadelphia, under whose direction the society has won much recognition for its brilliant work here and in Philadelphia, particularly in its unaccompanied singing.

The officers of both societies are planning chamber recitals by prominent artists, to intersperse their regular choral performances in the event that there is no materialization of the plans for consolidation. It is thought that considerable money could be derived from the concerts to aid in carrying on the larger projects.

The Oratorio Society has decided to sing the cantata "Sleeping Beauty," by Cowen, at the mid-Winter concert in January, and to limit the Spring festival to one day, with elaborate offerings afternoon and evening. The public school children's chorus and high school choral society will participate in the programs.

Since the organization of the Oratorio Society and Schubert Choir about a decade ago more than a score of flourishing societies have been organized by churches and other organizations. The vested choir of St. John's Episcopal Church, John Denues, director, will present Spohr's oratorio, "The Last Judgment," in December; Gaul's "The Holy City," in February; and Maunder's "Olivet to Calvary," in March. In addition there will be monthly musicales and organ recitals, visiting organists assisting in the latter.



Moving Spirits of York's Choral Activity: No. 1, C. C. Frick, Treasurer, Oratorio Society; No. 2, A. B. Farquhar, President, Oratorio Society; Congressman Daniel F. Lafean, Honorary President of Schubert Choir; No. 4, C. H. Thomas, President, Schubert Choir.

Arthur Bates Jennings, who recently succeeded Walter Rohrbach as organist of the First Presbyterian Church, has reorganized the church choral society and will give "The Messiah" during the Christmas season. The Young Men's Christian Association chorus has retained Urban H. Hershey, organist and choirmaster of St. Paul's Lutheran Church, as the director, with H. A. Bailey, as assistant. Ritter Poorman is temporarily conducting the male chorus of St. Matthew's Lutheran Church. The Heidelberg Choral Society, M. B. Gibson, director, and the Christ Lutheran Choral Society, Alfred Hueter, director, are planning several appearances for the season. W. H. R.

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FRANCIS MACLENNAN, of the Berlin Royal Opera, Dramatic Tenor.
TRULY SHATTUCK.*
CAVALIERE MARIO SAMMARCO, the famous Italian Baritone of the Chicago Opera Company.
ADAMO DIDUR, the famous Basso of the Metropolitan Opera.
FLORENCE WICKHAM, Mezzo-Soprano, Covent Garden, London, now at the Metropolitan.
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(*Violin*) Professor Gustav Hollaender, Professor Hugo Heermann, Alexander Fiedemann, Sam Franko, Alexander Schmuller, Hjalmar von Dameck, etc.

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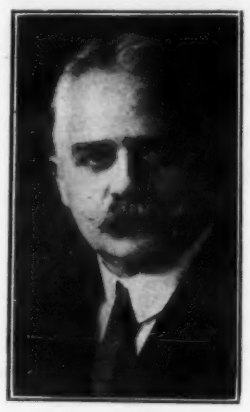
Route for 1912-1913—Chicago, New York, Middle West to January 15
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For terms and dates address: Miss Anne Shaw Faulkner, 520 Fine Arts Building, Chicago

FESTIVAL CROWNS BALTIMORE SEASON

Big Choral Works to Be Feature of Three-Day Event in April Under the Direction of Joseph Pache, with Assistance of Philadelphia Orchestra and Noted Soloists

BALTIMORE, Oct. 5.—Of the many musical events being arranged by the concert promoters, the crowning event will be the three-day musical festival to be given on April 7, 8 and 9, under the direction of Joseph Pache, director of the Baltimore Oratorio Society. The festival will take the place of the regular concerts by the Oratorio Society. The project was introduced by Mr. Pache and the organization of the chorus is being conducted under his direction. David S. Melamet, director of the Musical Art Club and Arion Singing Society, will co-operate in the festival and his "Columbus" cantata will be among the principal works to be presented.



Joseph Pache, Director of Baltimore Festival

Nowowiejski's "Quo Vadis" will be sung by the Oratorio Society with prominent soloists. Pierné's "Children's Crusade" will be presented by three hundred young singers recruited from the Baltimore high schools and from Episcopal Church choirs. The Philadelphia Orchestra, under Leopold Stokowski, will participate in the festival and soloists of international reputation will be engaged.

The festival committee includes William B. Hurst, chairman; John Black, Charles T. Crane, Henry S. Dulaney, John B. Ramsay, William Ingle, Thomas O'Neill, Bishop John Gardner Murray, Dr. William Rosenau, ex-Governor Edwin Warfield and George T. M. Gibson, president of the Oratorio Society of Baltimore.

To Welcome Visiting Artists

The Florestan Club is preparing for an active musical season. The club was designed as a place for social intercourse among musicians, where visiting artists can be offered a welcome by local professionals and amateurs. Informal musicales are given at the club house every week and once a month a more pretentious concert is given by members of the club. Harold Randolph, director of the Peabody Conservatory, is president of the club.

The Schumann Choir, under the direction of Sadie Gere Thomas, will present varied programs this season. The choir is composed of twenty-five mixed voices.

The European Conservatory of Music will give frequent public concerts by students and faculty under the direction of J. Henri Weinreich, the director.

The Bal-Mar Musical Club will give concerts throughout the season in Baltimore and other cities under the direction of Frank H. Moltz. The club is composed of Mr. Moltz, baritone; Walter G. Johnson, basso; Mrs. Frances Woolf Morrow, soprano; Edgar T. Paul, tenor, and Mrs. Florence Rudolph Moltz, contralto. Prominent in the club's répertoire are the operatic numbers. An unusual feature will be the effect produced by having Mrs. Moltz, the contralto, sing the first tenor part.

W. J. R.

IRVING PLACE CONCERT

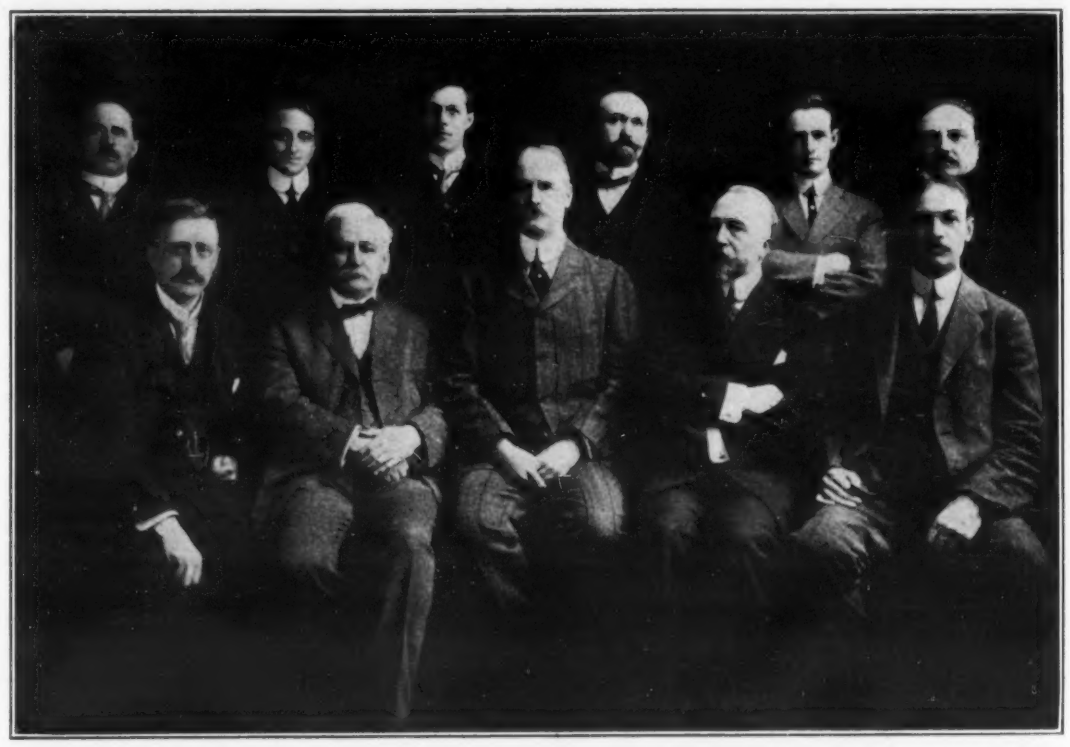
Popular Sunday Series Opens with a German Austrian Program

The first of a series of popular Sunday afternoon concerts and incidentally the opening of New York's musical season occurred at the Irving Place Theater on October 6. The program, as arranged by Annie Friedberg, was German-Austrian in nature. The artists were Mme. Sophie Traubman, soprano; Edmund A. Jahn, basso; Mimi Rogenhofer, pianist, and the Vienna Quartet, consisting of L. Schönberger, violin; O. Johannson, violin; O. Krist, 'cellist, and A. Fink, pianist.

Mme. Traubman offered an aria from "Faust," as well as a group of numbers in German, which she interpreted with variety of expression and with much emotional fevor, wherever such quality was demanded by the text. As an encore to her song group the soprano submitted D'Hardelot's "I Know a Lovely Garden," after which she was again recalled to the platform. Herman Spielter was the soprano's accompanist.

Mr. Jahn's opening group consisted of the Schubert "Der Wanderer" and "Aufenthalt." Later he presented with delicacy Hans Herman's "Helle Nacht" and the spirited Weingartner "Lied des Hunold Singuf," with Dr. N. J. Elsenheimer as his accompanist. Miss Rogenhofer won favor with the Schubert - Liszt "Das Wandern" and a Rubinstein Caprice. The Vienna ensemble artistically introduced a Schubert Minuet, adding an encore in lighter vein, later closing the program with the "Blue Danube" Valse.

PEABODY CONCERTS TO FURTHER MUSICAL CULTURE



Members of the Faculty, Peabody Conservatory of Music, Baltimore. Left to Right: First Row, Emanuel Wad, Otis B. Boise, Harold Randolph, Director of the Conservatory, Pietro Minetti, J. C. Van Huylsteyn. Second Row, Harold D. Phillips, Bart Wirtz, Ernest Hutcheson, Now on Leave of Absence; Adelin Firmin, George F. Boyle and Theodor Hemberger

BALTIMORE, Oct. 5.—The Peabody Conservatory of Music enters its forty-fifth year with plans for an extended concert season. Recognizing the importance which opportunity of listening to good music plays in forming cultivated musicians, the conservatory provides each season a series of concerts by leading artists. The opera class is an important feature of the conservatory and this season there are to be performances with costumes and scenery. This class is under immediate supervision of the director, Harold Randolph, who is assisted by the teachers in the vocal and dramatic departments, the latter being headed by Robert N. Hickman. The students' orchestra will give several concerts this season and will furnish accompaniments to concertos by advanced students at public concerts. Mr. Randolph conducts this orchestra.

There will be organ recitals on Sundays from January to March by advanced organ students of Harold D. Phillips, head of the organ department. Throughout the season there will be numerous concerts and recitals by the students and informal recitals by members of the faculty. As the faculty of the Peabody Conservatory consists of many artists who have gained distinction on the concert stage, the Peabody Concert Bureau has assumed the management of them in making engagements for public performances. A concert company will give recitals as part of the music extension work of the conservatory, under the management of the concert bureau.

Mr. Randolph's duties as director necessitate his accepting only a few advanced pupils. He has appeared with orchestras in most of the Eastern cities and repeatedly with Kneisel Quartet in addition to numerous recitals.

W. J. R.

Elsa von Grave's European Concert Tour

BERLIN, Sept. 21—Elsa von Grave, the popular German pianist, has returned from her Summer sojourn in Norway, and will open her concert season of thirty-two concerts (in Germany, Austria, and Holland) by appearing as soloist at the first Hof-concert in Weimar. These concerts, given by the famous Meiningen orchestra at the Court of the Archduke, are among the most select and exclusive in the German ducal provinces. The young pianist will, on this occasion, play the Brahms D Minor Concerto. Word has just been received that Mme. von Grave has suffered a sad bereavement in the loss of her mother.

Oscar Hammerstein's Daughter Weds

Stella Hammerstein, daughter of Oscar Hammerstein, was married on Saturday, October 5, to Frederick Lionel Chester Keating, a lawyer of No. 114 Liberty street, New York. Mrs. Keating has been prominent on the dramatic stage.

Richard Strauss and Hugo von Hofmannstahl have dedicated "Ariadne on Naxos" to Max Reinhardt.

STUTTGART DEDICATES ITS NEW HOFTHEATER

Building a Remarkable Achievement in German Architecture — Two Auditoriums for Large and Small Productions

BERLIN, Sept. 21.—The opening of the new Stuttgarter Hoftheater took place before a distinguished audience made up not only of members of the musical fraternity, but of scientists, diplomats, army officers, theatrical agents, critics, etc., who were invited in honor of the occasion. The building represents one of the most remarkable achievements of modern German architecture. The decorations have been most artistically designed, though the practical has been equally considered in every detail. The building is subdivided into three separate sections: the great auditorium for the larger operas and drama, with an immense stage and equally immense seating capacity; a somewhat smaller auditorium for less pretentious theatrical productions, comedy and opera, and, between the auditoriums, the third section (separating the other two sections completely) made up of studios, storerooms and the offices of the management.

On the first day Goethe's "Vorspiel auf dem Theater" was given in the larger hall, while the minor hall was dedicated with a musical farce *à la* Jomelli, who rendered important services to the early German school of music during the latter half of the eighteenth century in Stuttgart. A scenic performance of Schiller's "Glocke" was also given and a scene from "Die Meistersinger," closing with a ballet scene, with music by Jomelli, and the "Reichtags Scene" from Schiller's "Demetrius."

The second day was devoted to a scene from Freitag's "The Journalists," and the third act of Mozart's "Figaro" in the small auditorium, with small orchestra (six first and four second violins, three violas, etc.). Why attempt to play Mozart with orchestras of 100 men where his music was written for less than forty? This question has been touched upon countless times and yet it appears to escape the notice of our orchestra conductors constantly. It remained for Stuttgart to revive an old question and demonstrate the irresistible effect of the Mozart operas if played in the spirit in which they were conceived.

H. E.

Verdi and Wagner Celebrations in April Festival at Paterson

The festival chorus for the annual Paterson, N. J., Festival has been increased to 1,000 members, under the direction of C. Mortimer Wiske. It has been determined to hold the festival in April instead of May, in order that the management may be able to engage some of the noted singers who would otherwise have departed for their European vacations. The Verdi and Wagner centenaries will be celebrated on one of the evening programs of the festival.

Louis Cornell Now Rudolf Ganz's Assistant

BERLIN, Sept. 21.—Louis Cornell, who has appeared on the German concert stage with pronounced success during the last three years, has now entered the lists as a piano pedagog and will take charge of Rudolf Ganz's preparatory class in addition to his concert work. Among the cities in which Cornell will play this season are Leipsic, Dresden, Munich, Hannover and Hamburg.

H. E.

In a New England weekly newspaper there appeared not long ago the following advertisement:

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MEN OF WEALTH IN AMERICA AS THE HOPE AND SUPPORT OF OPERA

How the Benefactions of E. T. Stotesbury, Otto Kahn, Eben Jordan and Their Like Have Made Possible the Giving of the World's Best Opera Without the Aid of of Government Subsidies—Men of the Same Public Spirit to Be Relied Upon to Translate Hammerstein's Colossal Scheme of National Opera Into Practical Reality

By ROBERT GRAU

THE singers are richer and the composers receive as their royalties every night their operas are rendered a sum in hard cash quite as large as the old-time entrepreneur would spend on a season's répertoire. The conductors are paid far more than the great prima donnas of old and the impresario himself, instead of playing tag with the bailiffs, sits in his throne chair revelling in a stipulated honorarum, not much less than that which is meted out to the chief magistrate of this great country. Such is the evolution of grand opera as we see it in this second decade of the twentieth century.



Robert Grau

Not long ago the Mayor of the city of Boston made the effort to have a bill passed through the State Legislature wherein, for the first time in this country, it was sought, in a small way, to subsidize the enterprise which Mr. Eben D. Jordan has stood sponsor for, namely, the permanent opera undertaking having its home in the beautiful new opera house in that city. The effort failed, as well it might, for grand opera will never require government aid. The time may come when opera houses may be erected by the government and also sustained through its resources, but as long as we have our Otto H. Kahns, Eben D. Jordans, Edward T. Stotesburys and Clarence Mackays the present mode of procedure as to the conduct of our opera houses will continue to prevail. Any one of these men and many others not necessary to name here have contributed more of their own money to bring about present operatic conditions than the largest subsidy bestowed by any European government in a similar period would amount to.

The Stotesbury Benefactions

Mr. Stotesbury's benefactions in this respect have been colossal. Of the four cities in this country possessing first grade opera houses conducted in the prodigal manner which obtains in modern times, the Philadelphia situation has been by far the most difficult to meet. Mr. Hammerstein, with all his optimism, confessed defeat in the second season of his régime there and it is generally believed that had he confined his ambitions to the Manhattan Opera House his magnificent reign there would have continued to this day. In fact, it was the many complications resulting from the disastrous outcome of the Philadelphia seasons that brought about his retirement from the field occupied by the Metropolitan for a period of ten years. Mr. Stotesbury prevented an absolute fiasco in the middle of the second Philadelphia season by assuming the deficits and, when it was decided that Mr. Hammerstein should go to London the Philadelphia banker bought the opera house outright and, with the aid of Mr. Dippel, prevented Philadelphia from being eliminated from the operatic map.

Each Spring we hear that Philadelphia is to have no opera, that the deficits were so prodigious that even Mr. Stotesbury's help was not sufficient to carry on the losing venture, but long before the time for signing contracts with the artists the public-spirited banker presents himself and the cable or the telegraph brings the welcome news that Philadelphia is still on the musical map.

Mr. Stotesbury's contributions have increased each year, and when this year Mr. Dippel wanted to bring the great baritone, Titta Ruffo, to America, it was this same financier who made it possible, though this meant an additional guarantee; in fact, one almost double that which he had granted in any previous years.

Inspiration to Hammerstein

Doubtless it was this knowledge possessed by Mr. Hammerstein as to the willingness of our wealthy citizens to aid in a financial way that induced him to project his latest operatic enterprise, and the writer has from the outset held the opinion that the impresario will meet with cooperation in the cities where he plans to establish permanent opera. If the telegraphic dispatches to the daily press are authoritative then those who were so quick to cast ridicule on Hammerstein's ambitions will soon awaken to a realization of what many now believe will be the greatest movement of the kind the world has ever known.

After all, why should any one be skeptical as to the outcome of any enterprise that has for its purpose new opera houses and permanent high grade opera in the gold-laden cities of this progressive country? If Atlanta can hand the Metropolitan company eighty thousand dollars for a week of opera in three successive years, why should it be difficult to gather in $300,000 to make its opera permanent in an acoustically perfect opera house of its own?

In Dallas, Texas, at an impromptu dinner attended by a number of merchants, the subject of grand opera was brought up when some one chanced to speak of the plan to start a chain of opera houses. The speaker asked for an expression on the part of the two dozen men present. Right there on the spot $45,000 was pledged. It is this sort of expression on the part of the people on whom Mr. Hammerstein must depend that causes me to express the hope that he will go over the ground himself and meet those people. Others may accomplish much as lieutenants, but Hammerstein in person presents an argument that is absolutely invincible. [Mr. Hammerstein has, in fact, decided to visit the cities in person.—EDITOR.]

We are now in the age of great achievement in a musical sense all over the country. Grand opera is no longer merely a social fad. The present season will witness the addition of San Francisco and Los Angeles to the permanent opera list, and although Mr. Dippel's magnificent organization is to begin the inaugural San Francisco season, no one familiar with the purposes and ambitions of Messrs. Leahy and Behymer can doubt that the two great cities on the Pacific Coast are due to rank with New York, Chicago and Boston as operatic centers.

The New York of a generation ago sustained two opera houses simultaneously. Patti and Gerster, at the Academy of Music, were not affected by the erection of the Metropolitan Opera House. It is true that there were great financial loses at the newer opera house at the outset, but there is nothing to indicate that the greater New York of 1912, with its six million souls, can much longer be satisfied with one house of grand opera.

The congestion at the Metropolitan Opera House is fast becoming unmanageable. Seats and boxes are sold for the season and no provision is made for the "newly rich" who come forth each year in increased numbers. It is recalled that on many occasions during the last two opera seasons at the Metropolitan the spectacle of speculators asking and obtaining $100 for a pair of orchestra chairs was frequently on view. There are scores of millionaires who lack only opportunity rather than incentive to emulate the public spirit of the men who have removed commercialism from grand opera.

Opera Comique for New York

It is this condition undoubtedly that has brought about the tenancy of the Century Theater (late the New Theater) for 1913 by the De Koven Opera Company, and as there exists an *entente cordiale* between Mr. De Koven and the owners of the Metropolitan (who also own the Century Theater), the former will have access to the artists and répertoire of the older opera house. This means that the operatic seasons, already extended to twenty-three weeks, will be almost doubled in length; hence, while only one opera house will be sustained during the Winter, New York will be provided with opera of the first grade for the greater portion of the entire year.

It must be realized that the men of great wealth who have solved operatic problems by the community of interest mode of procedure have wholly eliminated the old-time impresario and his vicissitudes and it would be quite impossible for any individual director, however intrepid he might be, to attempt successfully to compete with the perfectly organized and financially impregnable institution which now controls grand opera in America.

The only man with the daring for such a task is now committed to an undertaking of amazing proportions. Mr. Hammerstein is in a position to affiliate with the very men to whom he is bound to refrain from presenting grand opera for ten years in the cities where they have interests, but there is nothing to prevent amalgamation for the benefit of all. No one can doubt that in the event of Mr. Hammerstein's coming forth as per schedule (and the writer is firm in the belief that he will), with grand opera firmly established in cities of moderate size and with the responsibility shared by the wealthy citizens in each city—no one can doubt, I say, that in this country a national opera may be maintained without the aid of government subsidy.

As Mr. Hammerstein presents himself in conference with those who wish to negotiate with him it is extremely likely that the daily press in the large cities will devote as much space to grand opera matters as to any of the absorbing problems of the present day and before another year has passed it should become the fashion to establish opera houses through subscription. As soon as the first two or three of Mr. Hammerstein's projected auditoriums begin to rise there will come a spirited competition in scores of cities which will wish to be included in the general scheme.

Example of Montreal

What Mr. Hammerstein is now doing should have been done years ago. We have the proof of it all in the success of the Montreal Grand Opera. This Canadian city had always had the reputation of being dangerous for the impresario, and I can recall when the sheriffs of Montreal would collect bills for musical or theatrical obligations by serving a warrant in the first instance to gain time. Yet in this very city, where one-half the population is so poor that it cannot be included when figuring the available census of money spenders, a heretofore unknown impresario is about to inaugurate the third consecutive season of opera. Each year the season has been extended until now it is of four months' duration. Moreover, the organization will not go outside of the Dominion of Canada.

But here again the man of great wealth is entitled to the credit, for it was Mr. S. T. Meighen, son of the late railroad magnate, who provided the sinews of war.

Once grand opera becomes the nation's prevailing musical fare the pessimists who now predict disaster will open their eyes as the public response is disclosed. It was quite the same in other phases of public entertaining. Cities that never could be relied upon to give one paying audience a week to traveling companies turned out *en masse* when an effort was made to present stock companies in plays of the day. The players became popular, the public was educated to subscribe for the same seats at every change of program and now there are more than one hundred such stock companies prospering—in some cases two and even three in a single city of 100,000 population.

Every city of 30,000 population supports one or more high class vaudeville theaters, and this has resulted in the creation of millions of new theater-goers.

Situation Full of Promise

History will repeat itself when the day comes for grand opera to make its bid for public patronage on a large scale, only the uplift will have a far greater impetus than that characterizing the less important efforts to cater to the public's amusement.

The situation at the moment is full of promise; the movement started by Mr. Hammerstein will grow and spread. It is indeed fortunate that this impresario's record for achievement is what it is, for such an enterprise could be successfully launched only by a man actuated through great ambition. Profit in his own lifetime would be out of the question and Hammerstein has always been willing to devote the enormous profits of his theatrical and vaudeville holdings to enable him to operate in the field he is so passionately attached to.

Apropos of the death of Massenet, the Paris *Gil Blas* relates that the favorite song of the Czar of Russia is Massenet's "Mignonne, Voici Avril," and that he often sings it to the accompaniment of the Czarina.

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PIERRE LOTI ON ORIENTAL MUSIC

Exotic Melodies of the East Fascinate the Great French Novelist While Much of Modern Western Music Bores Him—Himself a Composer and an Essayist on Music

By IVAN NARODNY

PIERRE LOTI, or Louis Marię Julien Viaud, to give his real name to the famous French author and dramatist, is at present in New York to supervise the rehearsal of his Oriental drama, "The Daughter of Heaven," produced at the Century Theater October 12. Very few people know that Mr. Loti is a most ardent patron and lover of music, and, moreover, a composer of many charming songs and piano pieces and an essayist on music. When I visited the distinguished author at his New York hotel our conversation turned accidentally to music.

"Are you a great admirer of Debussy and his particular school?" I asked.

"Ah, you have touched one of the most interesting subjects," exclaimed my host with a lively gesture. "Music, next to writing, is my most fascinating hobby. I should say it is almost a religion with me and has been one of the most inspiring factors of my life. As you know, by profession I am a sailor, having served as an officer in the French navy. Literature and music have been my occupations during free hours. The fact is that literature was easier for me than music, for I always had ink and pen in easy reach, while a piano was a great luxury. This may be the reason that I have made a greater success in literature than in music. But I must confess that music has been on many occasions the inspiration of my writings, for it stimulates the imagination with a wonderful power."

M. Loti paused and pondered, as if grouping his thoughts, and continued:

"You ask me in regard to Debussy. Well, I must say I like him very much. But he is not my ideal in music. The classics—the composers of the early part of the last century—those are the giants, to my mind. Bach and Gluck are my musical gods. They are wonderful. The beauties that they have created are permanent. Modern music is far from the old. Why? Simply because it is not natural; it is artificial. As in my writings, so in my music, I am a traditionalist and opposed to modernism. The trouble with modernism is that it tends to novelty of effects and not to beauty. It is forced, not spontaneous."

Love of the Orient

"Is that the reason of your love of the Orient?" I asked.

"Exactly," replied M. Loti. "The people of the East are free from the Western worship of novelties. They worship traditions. They love the creations of previous ages. They have fairy tales and folksongs which were used a thousand years ago, although new ones have, of course, been added to the old list. They wear national costumes and express a strong nationalism in their lives and art. But we tend to cosmopolitanism. Why? Simply because we are interested in the material rather than in the spiritual aspects of life, in which the Orientals are interested. We revolve around economics, politics and business. But the Oriental finds this childish and shallow and looks at it condescendingly. It has really debauched our minds and brings about all this craze for novelties. The Orient, in its silence, mystery and beauty, allures me. The life there has a sweetness and romance which it lacks in the West altogether. The Western nations are too prosaic as compared with those of the East."

"Do you find that also true in modern music?" I asked.

Modern Music Boresome

"I certainly do," he responded. "Modern music searches new ways of expression in extravagant realism. It bores us and we demand something new all the time. The fact is you cannot listen for a long time to modern music without becoming tired of it. It is piquant and sensational, but it is not beautiful."

"How about Russian music?" I continued.

"Oh, Russian music is of the best. It is so Oriental and therefore full of fascination and charm. If Russian music is realistic it is so in a natural and romantic way. It is free from the west European modernism and has all the vigor and beauty of the classics. I am personally an admirer of Tschaikowsky and Rubinstein particularly, although I like Rimsky-Korsakoff and Rachmaninoff just as well."

"Do you find many traces of Oriental origin in Tschaikowsky's and Rubinstein's compositions?" I asked.

"More than in the works of any other composers," replied M. Loti. "It is for that very reason that they are both so fascinating to me. I find Persian and Arabian influences most prevalent; for in



Pierre Loti, the Famous French Novelist, Now Visiting New York

the music of both of those nations there is a remarkable note of passion mingled with the lugubrious and weird elements in almost all of their songs, dances and harem music. This is due partly to the romantic and mysterious influence of the harem, but partly also to the poetic and romantic mind of those nations. Their folksongs are full of that rich flavor of harem atmosphere—mystery and romanticism—which is utterly unknown in the West. The Persian folksmusic reminds me very much of the archaic style of Moorish architecture. There is so much esoteric and erotic beauty in it that we can only feel it intuitively, without being able to express it in words. The Chinese, Japanese, Egyptian and Greek music is in that respect different. Turkish music, however, stands closer to the Persian than any other."

M. Loti indicated how great a rôle tradition and poetry, politics and social conditions have played in creating Oriental melodies. He mentioned that much that seems weird and monotonous to our ears has inspiring beauty for the ear of the East. There are certain sounds which remain uncaught by our auditory apparatus and others the meaning of which is so subtle that our imagination is unable to grasp it.

It is the magic element that has seemed to me the particular trait of all Oriental folksongs, dances, hymns and harem melodies. All beauty to the Oriental mind has a magic significance. This belief in magic gives to all their traditions that strong stamp of mystery and symbolism, in which Western music, as well as Western art and literature generally, is lacking. This view was fully corroborated by M. Loti.

On the Washington (D. C.) Program

WASHINGTON, D. C., Oct. 7.—Mrs. Wilson-Greene has arranged to bring Mme. Calvé to this city in October. Manager W. L. Radcliffe has secured Mme. Marie Von Unschuld, pianist, for a concert tour early in 1913. She will visit cities of the central West, giving about thirty performances. The Washington Sängerbund has arranged its program for the Winter. It will include six musicales, a "Young Talents' Concert," two grand public concerts, and a Wagnerian Centennial Festival. The officers for the ensuing year are: President, Albert Lepper; vice-president, William Berens, jr.; secretary, A. Brauner; recording secretary, R. Brauner; treasurer, Fred Carl; musical director, Armand Gumprecht, and librarian, William Hannemann. The music committee is composed of Conrad Richter, first tenor; R. Brauner, second tenor; Thomas A. Murray, first bass; W. F. Becke, second bass; with Professor Gumprecht as honorary member.

W. H.

Campanini and Other Operatic Notables Arrive from Europe

Cleofonte Campanini, musical director of the Chicago-Philadelphia Opera Company, arrived in New York on Tuesday, October 8, on the *Kronprinz Wilhelm*. Since his departure last Spring Mr. Campanini has conducted at Covent Garden and spent a vacation in Carlsbad and in Italy. With him arrived also Fernand Almanz, stage director of the same company. Francesco Romei, assistant conductor at the Metropolitan Opera House, who was one of the conductors at the Buenos Ayres Opera during the Summer, was another passenger, and so too was Giulio Setti, the stage director. Two Metropolitan singers arrived, Marie Rappold and Marie Mattfeld. The former is to engage in a concert tour before her season at the opera.

Thirty Wisconsin Societies in July Sängerfest

SHEBOYGAN, Wis., Oct. 5.—Plans are already being made by officers of the local societies of the East Wisconsin Sängerbezirk which will hold its annual sängerfest at Sheboygan in July, 1913. As the North Wisconsin *bezirk* has not yet made arrangements to hold its fest, the Sheboygan societies have invited this district to hold a joint fest with them, making a total of thirty societies taking part in the festival. A series of concerts will be given during the Winter for the benefit of the *fest* fund. Director Winkler is arranging for a mass chorus of about 500 voices, and a ladies' choir of one hundred voices. The Concordia and Liederkranz singing societies, both charter members of the East Wisconsin district, are the local organizations under auspices of which the *fest* will be held. The officers of the *fest* are: John Fahres, president; Joseph Behrens, vice-president; Simon Grasser, treasurer; Joseph M. Theisen, secretary, and Theodore Winkler, director.

M. N. S.

New Music from Chappell

New compositions published by Chappell & Co., from the pen of Dorothy Forster are "The Wonderful Garden of Dreams" and "The Bells of Twilight." Florence Aylward, whose "Beloved, It Is Morn," has become a classic in this country, has added to her already lengthy list of compositions "Morning and You" and "Sunshine and Daffodils." Although so well known for their songs and ballads, Chappell & Co. have now also turned their attention to pianoforte music and are issuing a newly revised edition of works edited by Clarence Lucas. The following numbers have already been included in this edition: "Charmeuse," by Coningsby Clarke; "Alba," Carlo Albanesi; "Aveu," Carlo Albanesi; "Sketch," Martinus Sievking; "Under Green Leaves," Kendall. They have also added an edition of the pianoforte classics. An item which will be of unusual interest to musicians is the fact that Leoni's drama with music, "Francesca da Rimini," from the book by Marion Crawford, is to be performed at the Opéra Comique in Paris this season.

Tom Daniel's Pupils in Concert

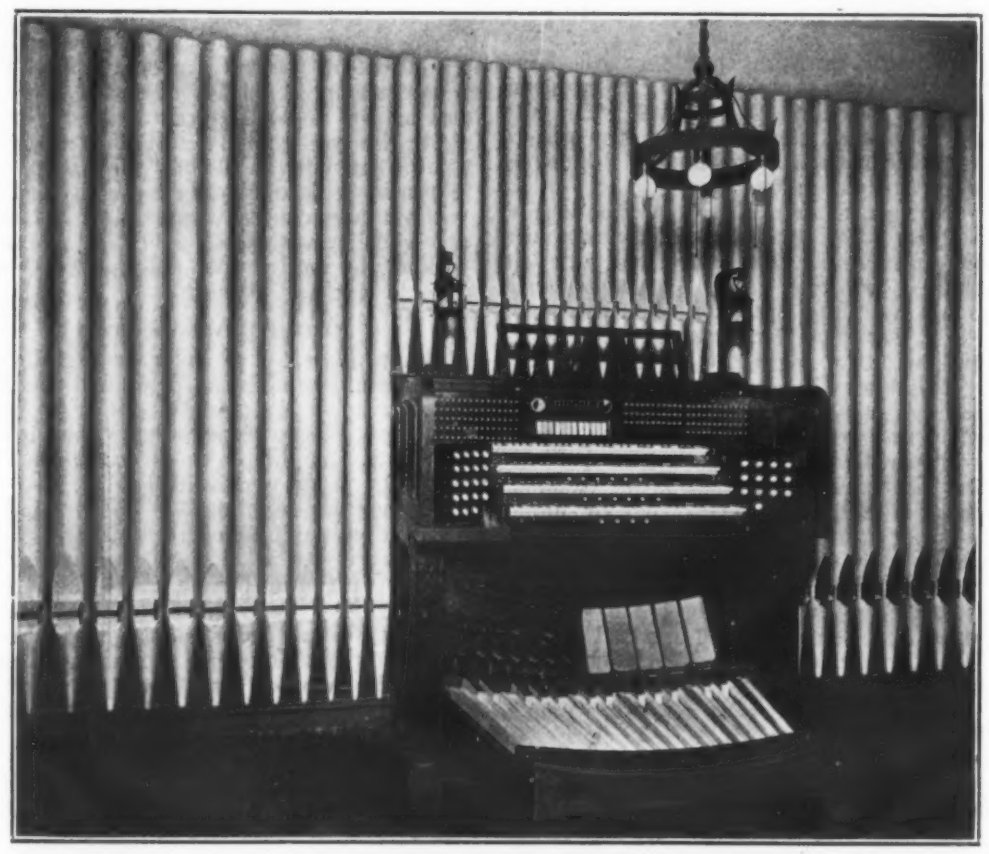
NEWARK, N. J., Oct. 4.—The annual vocal recital given by the pupils of Tom Daniel was held last evening at Wallace Hall before a large and fashionable audience. The assisting students were: Bessie Schweinfest, Lillian Hewson, Anna M. Raemsch, Georgette Cormier, Mrs. W. H. Kemery and Mrs. Percy Teed; Messrs. Jay Tracy Kingman, Louis K. Comins, W. J. R. Thiers, George W. Jackson, James F. Riddle, Arthur Pier, Joseph Porter, Ray Thornall, William Hohmeyer, Charles B. Morse and Percy Ward.

Charles B. Morse's rendition of Morgan's "The Water Nymph" was artistic to a high degree.

Mrs. Kemery has a promising voice of good compass and rare quality, and pleased her hearers with a stirring interpretation of Frances Allitsen's "Song of Thanksgiving."

Other students who were well received included Arthur Pier, George W. Jackson and Lillian Hewson.

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Silver Lining to the Smile Which Greets the Amerikaner with Musical Aspirations—The Experience of One Young Woman from the States and a Teacher with the One Injunction, "More Feeling"

(From an Occasional Correspondent.)

BERLIN, Sept. 16, 1912.

Dear MUSICAL AMERICA:

GERMANY—which, to be more explicit, in this case means the large body of German pension-keepers, tradespeople, music schools and private teachers—is smiling its annual autumnal smile. Moreover, it is a smile which, like most things in the dear old Fatherland, may be described as fat. It grows and thrives from year to year, and while not one of the smilers would fail to throw up his hands, palms out, in horror at the unkind imputation—"Gott bewahre!"—yet the keen observer will soon learn to read a contemptuous note into that smile.

In short, the American music student, who to the mind of the average Teuton is merely the representative of nice, fat U. S. dollars, is arriving in large numbers with every boat just as he, or she, as the case may be, has done for many decades at this season of the year.

In order the better to understand the reason for the cynical smile one has only to step into the German's shoes, so to speak, and at once the mental machinery turns out philosophy something like this:

As Others See Us

"*Der Amerikaner!* H-m! Yes, he is all energy and ambition, and full of tricks, but somehow, which is a very good thing for me, he has never quite understood that I tolerate him and his inflated ideas of his own and his country's importance for very good reasons.

"I am told that they have a better orchestra in Boston than any we have in all Germany; that their railways, dentists and newspapers are better than ours; and that they are proud of the fact that their theaters are closed on Sunday and that it is impossible to drink beer in public places on that day.

"However that may be I cannot somehow bring myself to believe more than I see, and I have seen some very queer things among Americans over here in Germany. The men for the most part are clean shaven and look like priests and actors. How can a man be a man without a moustache?

"They stuff out the shoulders of their coats in an effort, presumably, to emulate my real breadth of chest, and wear curious pigeon-toed shoes. They even go so far as to clean their own boots! Who ever heard of such a thing!

"I understand also, although I have not been able to verify it, that both men and women indulge in the dangerous practice of taking a bath *every day!* And they sleep in rooms with the windows open the year round! *Blödsinn! Selbstmord!*

"And what a perverted idea the men have of chivalry! How often have I seen the silly asses stand aside in the rain and allow all the women and children to board a street car first!

"But what annoys me most is the strident voices of the women when two or more are in a car and shout their inane questions and answers across the aisle at the top of their lungs while I am trying to read my paper.

"And how sensitive the men! How quick to take offense! When I hiss at them at a concert to be quiet they turn and double up their fists and frown in such a threatening manner that I have to be quiet myself.

"It is simply impossible to enter into a heated argument with an American. If I get the least bit excited and the blood rushes to my head and I shake my hands in his face and shout names at him, he will in all probability lose control of himself and strike me.

"But as I said before I can afford to tolerate him. And for this reason:

Dollars as Reason for Toleration

"He pays a little more than any one else for the same thing—for his room, his board, his lessons, and so long as I can get more from him than I can from another, why shouldn't I encourage him?

"His tips are always bigger. And as he is not as a rule a good linguist nor conversant with our laws and customs, I can make him sign up contracts which will protect me and insure an income for perhaps a year or two and longer if, in the case of renting apartments, he fails to give me notice of his intention to leave three or six months in advance.

"It seems easy enough to make him believe that I am *It* when it comes to music. So why should I worry about where he gets the money to indulge in this expensive pastime, or for that matter what he gets for it? He is, after all, only an American who means nothing to me except what I can make out of him.

"Yes, I know. There are those stories about parents and brothers and sisters at home making all kinds of sacrifices in order that the 'talented one of the family' might have every opportunity of one day astonishing the musical world and thus bring them the reward for which they have so long and patiently suffered.

"But how can I believe such stories? These Americans all have plenty of money! Argument to the contrary is *ganz ausgeschlossen!* Otherwise how comes it that they will pay $35 or $40 a month for a pension without asking questions, when I would never pay more than $25 or $30 for the same fare? Or, what is still more incomprehensible to me, why will they pay their dollars for seats at concerts which I would never attend except on free tickets?

"Talent? *O Ja!* They have talent—but more for money making than for music it seems to me if I am to judge by the criticisms I read in our papers the mornings after most of the concerts they seem determined to give here every season.

"And yet they continue to come to us by the hundreds in spite of the fact that we have sent scores of our best teachers to instruct them in their own land. But, after all, I suppose they simply *can't* get along without us, so let them come!"

That I have not in the above soliloquy overdrawn the German's estimate of the American music student will become apparent to every one who has been able to get into intimate contact with a German without being suspected of actually hailing from America.

The experience of an American girl who came to me for counsel toward the close of last season will furnish you with an admirable illustration of what may and does happen to many American girls who come to Berlin wrongly advised as to the choice of a teacher.

This girl was an actress and she had saved a considerable sum of money during her short career on the stage. One day an acquaintance, a musical director, told her she had a voice. "You must go to Berlin at once and have it cultivated," said the director. "I have an old friend there who has sung at the Royal Opera for years, and he will make a great artist of you."

So the young lady left the stage and came to Berlin. And the "old friend," who in reality is known only as a "buffo," and without any claims whatever as a teacher, received her with open arms and *the smile.* In fact, he smiled five dollars' worth four times a week all Winter!

Calling in the Relatives

What a stroke of luck to get the rich American *Fräulein* as a pupil! And the happy teacher considerately thought of his relations. They must also "get in" on this! So his niece was recommended as the only accompanist in Berlin who "understands *my* methods," and accordingly instructed to smile on the Fräulein a short time every day at one dollar a smile.

And since the Fräulein should improve her German conversation while here, his daughter would consent, he was sure, to look after that, likewise at a dollar a smile. And she would also arrange to smile every day, although obliged to put off other engagements. But for the dear good Fräulein she would gladly do this.

And the poor girl being absolutely ignorant as to what should be recognized as voice culture and its attendant virtues, never having had a lesson before in her life, continued to satisfy those smiles for *eight months!*

"What are your teacher's ideas on placement?" I asked her abruptly as she dropped into a chair hoarse and breathless after an unusually painful struggle with Carl Bohm's "Still wie die nacht."

Development of "Gefühl"

"Placement?" she repeated somewhat dubiously. "Why, really, *I don't know.* He never says much of anything except that I must get more feeling into the songs he has given me. He continually shouts 'mehr Gefühl! mehr Gefühl!' and when my throat aches so that I can't reach the high notes he tells me to speak them, as he does, but always with 'Gefühl.'"

"Do you mean to tell me," I again inquired, "that in all these months you have had no exercises for your breathing? No tone-work? No technic?"

"None whatever," she replied. "All I have to do is to sing over, once or twice a day, the three songs he has so far given me and go around all day *with my corset off.*

"He keeps telling me when I appear discouraged that I must only have faith in him; that he is the greatest teacher in all Germany, and that I must remain with him at least two more years. But my money is going at a terrible rate, and now I want your honest opinion."

I am happy to add that the young lady has wisely donned her stays and resumed her interrupted career on the American stage.

As I pointed out before, this is an experience likely to befall any number of American students who come here without the faintest idea with whom to study or what to expect.

It must be remembered that there are charlatans here as well as in America and also that there are good teachers here just as there are in America.

"But who *are* the good teachers?" I have been asked hundreds of times. And to avoid showing partiality to any one teacher I always reply:

"Every man who gets good results from more than one or two pupils. The man who year after year puts out pupils who can do things to the satisfaction of the public."

There are a number of teachers in Berlin who have such records, and if the green student upon his arrival from America can be made to see the wisdom of bridling his ambition, getting down to work sufficiently long and instituting careful inquiries before deciding on a teacher, much pain and money and valuable time will be saved for him.

As to expenses, the frugal student may be comfortably housed and boarded at the prices I mentioned above. Acceptable upright pianos may be rented from two and a half to three dollars a month; grand pianos from six and a half upwards.

Several American women have gone into the business—a profitable one, too—of furnishing two and three-room flats to rent to students in case such privacy and freedom are desired.

And to the student who contracts for such a *wohnung,* which by the way always includes a kitchen and bath, it might be well and timely to point out that he will be very decidedly forbidden to do much that he sees no reason why he should not do.

Restrictions for Practicing

I say *decidedly* because it is always a "Polizeilich verboten!" that is shouted at you if, for instance, you happen absent-mindedly to toy with a piano key between the hours of two and four in the afternoon or after ten at night! And woe betide you if you forget to close your window during your practise! But the well-behaved student will soon learn to accept his restrictions with becoming grace.

I know of a piano student whose playing proved obnoxious to the family under him. He was observing the rules of the house regarding the time for practise, however, so he paid no attention to the wall-poundings and scoldings that resulted.

But the wall-pounders had friends on several floors of the house who readily signed a paper declaring the "unverschämter Amerikaner" a nuisance, and he was obliged according to the decision of his landlord either to cease his playing or leave the flat and lose the two months' rent he had paid in advance.

There are dozens of equally annoying situations awaiting the unsuspecting student, and it behooves him to acquaint himself with the things that will or will not be put up with before binding himself to contracts.

I shall end my letter by asking what Shakespeare would have answered to his own query, "What's in a name?" if it had been subject to the German rules of pronunciation.

I understand, for instance, that there is an American baritone here by the name of H. H. Tuttle. The first day he received letters from home the postman to whom the humor of the thing likewise appealed, rang, and with a broad grin inquired:

"Wohnt hier Meester *Ha Ha Tootlie?*"

DER WANDERER.

The MacBurney Studios

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If a studio is to be judged by the work it accomplishes in placing finely balanced musicians before the public, and in the quality and standard of the inner studio activities, it must be acceded that Mr. MacBurney has organized a system or plan of teaching which places his studios in an enviable position among the best in Chicago. The present season has opened for him most auspiciously, as is attested by the following data:

Sixteen of his pupils are at present engaged as soloists in good choir positions in Chicago and environs.

Nine young men and women have this season gone from his studio to good college or conservatory positions as vocal instructors.

The fact that Mr. MacBurney's time is well filled may be learned from a visit to his studio at any time of the morning or afternoon.

In addition to this heavy teaching he takes time to keep his own voice in fine trim. His programs are models of artistic program building. His ideals are high, as well for his own work as for his pupils.



Thomas N. MacBurney
Baritone

The Daily Constitution-Democrat of Keokuk, Iowa, says in part:

"Mr. MacBurney has a true clear baritone voice with wonderful depths of bass tone. He shows marvelous skill in expression and interpretation and has his voice under perfect control. The audience last night was impressed by his talent and were delighted with his songs."

However complimentary the public may be to Mr. MacBurney's singing he asserts that his work is that of a teacher, for which he seems by nature to be excellently well fitted. We find him more often calling attention to the press notices and achievements of his pupils than to those of himself.

During the season just ended more than fifteen of his advanced or professional pupils have appeared in recital and concert outside of the regular series of specialized programs given within his own studios.

Special evenings have been devoted to such composers as Schumann, Brahms, Liszt, Beethoven, Cornelius, Grieg, Hildach, Mendelssohn, Mallinson, Lester, and some fifteen others of the same general type. Some of the programs offered as high as twenty-three songs. Nor was it enough that the singer present these songs; he must also read a paper on the composer, often the result of months of research work.

Each program has the assistance of William Lester, as accompanist, who also gives valuable talks on the deeper aspects and the more complex musical development of the case in point.

Hazel Huntley, one of the most valuable additions to the ranks of Chicago musicians, assists Mr. MacBurney in his teaching. She has a contralto voice of unusual beauty and volume.

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CO-OPERATION IN TOLEDO FOR MUSICAL BETTERMENT

Various Forces Striving to Make City a Music Center--Sterling Services of Musical Art Society, and Eurydice, Orpheus and Männerchor Organizations

TOLEDO, O., Oct. 5.—The musical season in Toledo this year promises to be most active, as visiting artists are to be numerous and the local musicians are bestirring themselves in preparing concerts. Toledo has made great musical strides in the last five years, and the people are trying to make this city a music center. The spirit of the musicians themselves is one of co-operation for the bettering of conditions. The Eurydice Club, a women's chorus, is a most powerful factor. For years it has been maintaining an artists' recital course and is one of the few organizations that have been successful in this line. The Orpheus Club, an organization of male singers, has greatly strengthened musical forces. The Toledo Männerchor is doing a good work among the German element of the city.

One of the most recent and important additions to Toledo musical life is the Musical Art Society. Since its inception it has enrolled nearly one hundred men as active members. It has inaugurated a series of lecture recitals for the public schools, with the musicians of the city donating their services, and during the season there will be eighty concerts in thirteen different schools. The aim of the society in these concerts is to give the pupils a better appreciation of music. The Art Society began its monthly meetings on September 12. The officers for the ensuing year are John Emil Ecker, president; George Pope MacNichol, vice-president; John A. Ardner, secretary, and Dr. Theodore Zbinden, treasurer.

Toledo Début of Alma Gluck

Each year Toledo's famous singing organization, the Eurydice Club, Mrs. Helen Beech Jones, director, takes a step forward in the quality of its concert attractions. The first concert of the Club will be given on November 25, and on this occasion Toledo will have its first opportunity of hearing Alma Gluck. At the second concert, December 11, the club will feature the Philadelphia Orchestra, with Leopold Stokowski, conductor, and Florence Hinkle as soloist. Under its auspices the Minneapolis Orchestra, under the direction of Emil Oberhoffer, will make its first appearance before a Toledo audience, on February 25. The soloist with the orchestra will be Della Thal, the pianist. For the concluding concert in April the club will have as soloist Reinald Werrenrath.

The Orpheus Club, Walter Eugene Ryder, director, comes to the front with two attractive features for its annual concerts. At the first concert, on November 3, Frances Alda will be presented and in the Spring concert, on April 9, David Bispham will be the "star" attraction.

Kathryn Buck, the local impresario, will have under her management an unusually fine number of attractions. She presents on October 10 Wolf-Ferrari's opera, "The Secret of Suzanne," with Signor Parrelli, composer of "A Lovers' Quarrel," as conductor. On October 23 she will present Mme. Schumann-Heink at the Coliseum at popular prices. She will have under her auspices a benefit concert on November 1, bringing as soloists Charlotte Demuth Williams, violinist, and Mrs. Murch, soprano. In December she will present to Toledo the operatic version of "Elijah" with Gwilym Miles as *Elijah*, and on March 13 Yolanda Mérö. On April 2 she will give an opportunity to hear Mme. Sembrich in a song recital.

Institute Artist Course

The Dauphin Institute will present on October 16 a piano-violin-vocal recital by Cornelia Rider-Possart, Vera Barstow and Eva Emmet Wyckoff. On October 30 Howard Brockway gives a lecture recital on "Pelléas et Mélisande" and "Madama Butterfly." Other numbers in the course include a piano recital by Gottfried Galston, November 27; a violin recital by Louis Persinger, December 18, and the Zoellner String Quartet in a series of recitals, February 5, 12 and 19. Fay Cord, soprano, and Betsy Wyers, pianist, will give a joint recital, March 5, and on March 18 the institute will bring the Cincinnati Orchestra, Dr. Ernst Kunwald, director. On April 16 Helen Waldo will give a song recital on "Child Life in Song."



Prominent Factors in Providing Good Music for Toledo: No. 1, Richard Copley, of the Wolfsohn Musical Bureau, New York; No. 2, Charlotte Nelson Brailey, Singing in "A Lovers' Quarrel"; No. 3, Kathryn Buck, Local Impresario; No. 4, Thomas A. DeVilbis, Local Manager. Separate Pictures: No. 5, Mrs. Helen Beach Jones, Director, Eurydice Club; No. 6, John Emil Ecker, President, Musical Art Society

The Toledo Männerchor, with Joseph Wylli, director, will present two splendid concerts, the first on November 19 having Margaret Lemon as soloist and the second on April 16, featuring Miss Wakefield. The director, Mr. Wylli, is also superintendent of music in the public schools.

Symphony Season

The Toledo Symphony Orchestra, directed by Arthur Kortheuer, will give two concerts before Christmas and probably four in the Spring. Mr. Kortheuer, who is becoming known as a composer, is piano instructor and director of the music at the Smead School. He will give four lectures on dramatic music, illustrated at the piano, for the Dauphin Institute course, besides giving six lectures on Wagner and two on "Parsifal" at the Smead school, and several out-of-town lectures on the "Ring of the Nibelung."

Toledo musical people are proud of the fact that this city has produced two prominent singers, Mme. Corinne Rider-Kelsey, the popular concert and oratorio soprano, and Charlotte Nelson Brailey, a pupil of Oscar Saenger, who is one of the artists in the "Lovers' Quarrel," the one-act opera by Attilio Parelli. Mme. Brailey was heard with William Zapfe, the baritone, in parts of "The Secret of Suzanne" last month before the Musical Art Society, and her voice and histrionic ability were a revelation. "A Lovers' Quarrel" will be heard in Toledo during the first week in December.

Herbert Foster Sprague, organist at Trinity Church, besides a series of Toledo recitals, has several out-of-town engagements booked. He recently opened the recital course at Perdue University, La Fayette, Ind., with an organ recital.

Frank E. Percival, vocal instructor at the Toledo Musical College and Columbia School and director of the Columbia Choral Club, has arranged for a series of amateur opera performances which will be under the auspices of the college. The first opera to be given will be "Pinafore," on November 6.

Walter Bentley Ball, baritone, who has a position with the Collingwood Avenue Presbyterian Church, will devote considerable of his time to his folk-song lecture-recitals in the middle West. He will divide his time in teaching between Chicago, Battle Creek, and the Toledo Conservatory.

Paul Rosebrugh Geddes, baritone, has come under the management of James E. DeVoe, of Detroit, and he will do considerable concert work this year, but will retain his Toledo studio. Emil and Otto Sturmer are planning recital programs with Mr. Geddes.

F. E. P.

NINE DIPPEL NOVELTIES

With Three Other New Operas in Reserve for Chicago-Philadelphia Co.

General Manager Andreas Dippel gave out this week a final and corrected list of the novelties to be produced by the Chicago-Philadelphia Opera Company in those two cities this season. They are: In French—"Noël," by Baron Frederic d'Erlanger; "Le Rang des Vaches" (Kuhreigen), by Dr. Wilhelm Kienzl; "Hérodiade," by Massenet; in Italian—"Conchita," by Riccardo Zandonai; "Manon Lescaut," by Puccini; "Cassandra," by Vittorio Gnecchi; "I Dispettosi Amanti," by Attilio Parelli; "Marietta," by Dr. Ludwig Rochlitzer, and in English—"The Cricket on the Hearth," by Carl Goldmark.

The company has also acquired the producing rights of "I quattri Rusteghi" (The Four Rustics), by Ermanno Wolf-Ferrari; "Isabeau," by Pietro Mascagni, and "Colonel Chabert," by Walter von Waltershausen. The last three operas mentioned Mr. Dippel will produce during the coming season only if the necessary time for rehearsals is available, otherwise their production will be deferred until next season.

NEW HALL IN PORTLAND FOR MAINE FESTIVAL

Delegates From Eastern Choruses to Join with Western Singers of State in Inaugural Concert

PORTLAND, ME., Oct. 5.—The sixteenth season of the Maine Music Festivals is to be especially noteworthy, as it inaugurates the auditorium in Portland's new city hall as the home of the Western Maine Festivals. The dates for this season are Bangor, October 10, 11 and 12, and Portland, October 14, 15 and 16. William Rogers Chapman, the conductor of the festivals, has made preparations which will make Portland's opening concert the biggest musical event that the State has ever seen.

For this occasion Mr. Chapman has arranged to have delegates from all the choruses in Eastern Maine join with the Western Maine chorus. Further brilliance will be lent to the program by the appearance of Mme. Lillian Nordica. The famous soprano will sing "Let the Bright Seraphim," by Handel, and the program will also include selections from "Die Meistersinger," with soloist, chorus and orchestra, and operatic numbers delivered by Mme. Carrie Bridewell and Frank Ormsby.

The features of the other programs, which will be given identically in Portland and Bangor, are as follows: Second night, presentation of the first act of Verdi's "Otello" in concert form, and appearance of Julie Lindsay, Salvatore Giordano and Harold Meek. Third night, introduction of Mme. Marie Rappold and performance of scenes from "La Gioconda," with solo parts sung by Mme. Bridewell and Messrs. Ormsby, Meek and Henry L. Eustis. First matinée, orchestral program, with Franklin Holding playing Mendelssohn's violin concerto. Second matinée, popular program. The new Portland memorial organ will lend effective support in the concerts given in that city.

BISPHAM WINS TORONTO FAVOR

Baritone's Recital and Defense of Songs in English Please Canadians

TORONTO, CAN., Oct. 7.—David Bispham gave a recital in Massey Hall to a thoroughly appreciative audience, the majority of whom had a grateful recollection of his past achievements in the cause of song in the vernacular. Mr. Bispham made a few introductory remarks in defense of his contention that singers should sing in English to English-speaking audiences. His distinct enunciation and his command of tone-color portrayed vividly to his audience the sentiment or dramatic meaning of his songs. His final effort, a recitation to music of Longfellow's "King Robert of Sicily," was a marvel of beautiful and significant vocal expression. Harry M. Gilbert, his accompanist, made a fine impression in a transcription for left hand of the "Sextet" from the opera "Lucia."

R. B.

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HOW DAMROSCH CAME TO WRITE "DOVE OF PEACE" AND "CYRANO"

Saw Comic Opera Plot in American Occupation of Guam at Time of the Spanish War—Richard Mansfield's Acting Original Inspiration of "Cyrano"—Both the Light and the Grand Opera Composed as a Labor of Love

FOR Walter Damrosch the present musical season is to be a period of unremitting activity, since Mr. Damrosch appears upon the schedule not only in his usual capacity as an orchestral conductor, but as a composer of the operatic version of Rostand's "Cyrano," to be produced during the season by the Metropolitan Opera Company, and also of the light opera, "The Dove of Peace," which comes to the Broadway Theater, New York, on November 4. One afternoon last week a visitor to the Damrosch New York residence found the composer in the musical workshop of the basement, deeply engrossed in revising the orchestral parts of one of these operas. The presentation of these works is absorbing all of Mr. Damrosch's waking thoughts, but he readily declared a recess for a few minutes in order to describe the circumstances under which they were written.

"At the time of the Spanish War," explained the composer, "I was struck with the possibilities of founding a comic opera plot upon the occupation of the island of Guam by the United States, the incidents of which were inherently 'buffo' in nature. Acting upon that impulse I kept revolving in my mind the details of a story which should form the tentative basis of such an opera, and finally developed a scenario for this purpose. Not having the poetic gift I looked around for a suitable collaborator, but a trial of one or two men failed to disclose a proper understanding of my ideas.

"After Theodore Roosevelt's return from his African hunting trip, my friend, Robert Collier, the publisher, gave a non-political dinner in honor of Col. Roosevelt and I happened to sit beside Wallace Irwin, who had been invited by Mr. Collier to write some topical songs to fit the occasion. These proved to be so witty and clever that I at once declared to Mr. Irwin, 'You are just the man I have been waiting for to write my light opera libretto.' Such a proposition was entirely agreeable to him, as he confessed that this was a branch of writing which he had been desirous of taking up. We therefore got together, I gave Mr. Irwin my story and it was not long before we had sketched out the entire scenario of 'The Dove of Peace.'

A Labor of Love

"My work on the score of the opera was done during the Summer before last, at my country home in Westport, on Lake Champlain. It was in every sense a labor of love and Irwin's lyrics fairly composed themselves. For some years I had not taken a real vacation, having devoted every Summer to conducting my orchestral concerts in various cities. I therefore determined to take a rest from conducting for that Summer, giving up my time solely to creative work. Mr. Irwin was with me at Westport some of the time and our work together was actual collaboration in that we helped each other constantly with suggestions. Sometimes Mr. Irwin would hand me a lyric in the morning; I would write the musical setting during the day, and we would 'perform' the number for the approval of the family in the evening.

"When it came to the question of producing the opera I was naturally reluctant to entrust the work to some Broadway manager who might not be in sympathy with such changes and 'reforms' of the prevailing Broadway taste, or lack of taste. Fortunately several influential men happened to hear portions of the work and they were so much interested that they organized a syndicate for the presentation of 'The Dove of Peace,' giving me full charge of the details of the production.

"We are fortunate in having a splendid musical director, Max Hirschfeld, and a stage manager, William J. Wilson, who, besides having stage technic at his finger tips, is able to maintain perfect discipline over his charges, with a velvet touch. Never in my experience have I seen such co-operation as that exhibited by our company. The chorus has rehearsed daily since August 19. Few of the men in the chorus had ever shouldered a musket, which is necessary in our military story, but it chanced that we have two men in the company who were in the army during the Spanish War, and one of them was actually on the island of Guam. These two spent weeks in putting the rest of the men through the evolutions of military tactics."

While "The Dove of Peace" is absorbing Mr. Damrosch's immediate attention, owing to the fact that it is to make its début early in November, his most recent creative energies have been lavished upon the other opera, "Cyrano." As the composer explains it, the resumption of work on this opera was an indirect result of the joy he experienced in the composition of the lighter offering.

Mansfield's Acting an Inspiration

"It was Richard Mansfield's striking impersonation of 'Cyrano de Bergerac' which first impressed me with the suitability of the Rostand story as a theme for an opera. I asked W. J. Henderson eleven years ago to prepare for me a libretto founded upon this story. He did so and I completed the operatic score ten years ago. The work even progressed so far as having the plates engraved for printing the music of the first three acts. At that point, however, I decided not to go further with the opera and notified the publishers to that effect. I had become dissatisfied with portions of it and determined to wait for a time of real leisure and mental tranquility to finish it to my liking.

"Last year I found so much pleasure in the composition of 'The Dove of Peace,' that I took up the manuscript of 'Cyrano' again, and began to look it over and to sketch out an entirely new fourth act, besides making a few changes in the other acts.

"Last Winter I gave a performance of one act of the opera at my house for Mr. Gatti-Casazza and some of the Metropolitan Opera House directors. My principals on this occasion were Reinald Werrenrath, in the title rôle; Anna Case as *Roxane*, and, in the part of *Christian*, Paul Althouse, who has since become a member of the Metropolitan company. The result of this partial hearing of 'Cyrano' was that the opera was accepted for production at the Metropolitan.

"Since then I have rescored the entire work for orchestra, for my idea at this time would naturally be somewhat different from those of ten years ago. This task of re-orchestrating the opera occupied me for six hours daily during the past Summer and I have never had such a happy time. My original orchestration is lying here on the shelves, but I have not looked at it, nor do I intend to do so."

The Whole Tone Scale

Mr. Damrosch was unwilling to make any statement as to the modernity of his harmonization or the thematic scheme which he has employed in the opera, except on one point. "To typify the huge and grotesque nose of *Cyrano*," added the composer, "I have made use of the whole tone scale. This was employed in my original version of the opera, written ten years ago, before we knew anything of Debussy and his whole tone scale. In case any hearer of the opera should fancy that he detects an element of imitation in my use of this scale, I can refer him to the original plates of the 'Cyrano' music, now ten years old, and there he will find the same identical whole-tone theme. Of course I have used it only in burlesque fashion." K. S. C.

MUCK CONSERVATIVE IN BOSTON PLANS

Not a Seeker After Novelties for Their Own Sake—His First Program

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Oct. 6, 1912.

THE seats for the season of 1912-13 of the Boston Symphony Orchestra have been sold at auction in Symphony Hall, Dr. Muck, just arrived, being a curious and interested spectator at one of these sales. Dr. Muck has been talking—very sparingly—to certain newspaper men of the town, but he is even more than ordinarily reticent, and this proverbial reticence has been for some years the despair of newspaper men. It is said that the doctor has returned with set lips, to establish for himself and the Boston Symphony Orchestra a new record. He has announced but one concert program up to the present time. It is conservative enough: Beethoven's "Eroica" Symphony; Overture, "The Roman Carnival," Berlioz; Symphonic poem, "Mazeppa," Liszt; Overture, "Die Meistersinger," Wagner.

Dr. Muck has, furthermore, expressed himself on the subject of program music. He believes that the classics offer the best possible food for audiences and orchestras, especially when these latter bodies find themselves with new members to be trained into shape at the beginning of a new season. Dr. Muck admits that he finds little to commend in the music being now produced in Europe. He has three novelties which he will give, a symphony by Erwin Lendavi, a young Hungarian composer now living in Berlin; a Humoreske by Joseph G. Marczek, after the humorous "Max und Moritz" pictures by Busck, which have for some time past added materially to the gayety of the German nation; and finally, a concerto by Reger in the old style.

Dr. Muck believes in continuity and coherence in a program. His first program is considered by him representative of the romantic school, for the Beethoven of the Third Symphony is unquestionably a romanticist, and not the most modest romanticist of them all. Dr. Muck said further:

"It is not the first duty of the conductor of a great musical institution like the Boston Symphony Orchestra to provide his audience with new works, simply because they are new and without regard to their inherent worth. It is not his duty to see how many 'first performances' he can secure in the course of a season." (Nobody said it was, dear Doctor). "He should steadily choose the best works, the best as they seem to him, whether they be old or new. He should perform them in the best possible manner, according to his ability, and thus infuse the audience with the desire to hear nothing but the best; to find new beauties in familiar compositions; to recognize the beautiful in works heard for the first time, although that which is beautiful in the composer's thought may be expressed in an unusual, unanticipated manner."

Dr. Muck admitted that he sincerely regretted leaving Berlin and its faithful orchestra in the Royal Opera House, an orchestra with which he has had much to do, and the members of which are very loyal to him. Dr. Muck finds the music of Arnold Schönberg, of which we in America are curious, illogical and ugly. He is somewhat in sympathy with those German savants who consider Eric Korngold the boy prodigy, as a "pathological" specimen. The joke of this matter is that Korngold's father, the music critic of the Vienna *Neue Freie Presse*, is a conservative, a chastiser of such as Debussy and Strauss, while his son, at fifteen years, writes music fully as modern and as uncompromising as the music of either of these gentlemen, with heaven knows what to come in the future.

About modern composers, Dr. Muck said further: "There are many imitators at present, and I loath the imitators of Debussy and Franck and Richard Strauss as I loathed in past years the composers that aped Wagner and Brahms. Debussy is original and sincere. He writes as he feels and hears. To my mind Ravel and others of the ultra-modern French school compose after the manner of Debussy as they understand it, and have little or nothing to say on their own account. In like manner César Franck has his imitators, a boresome, uninventive lot."

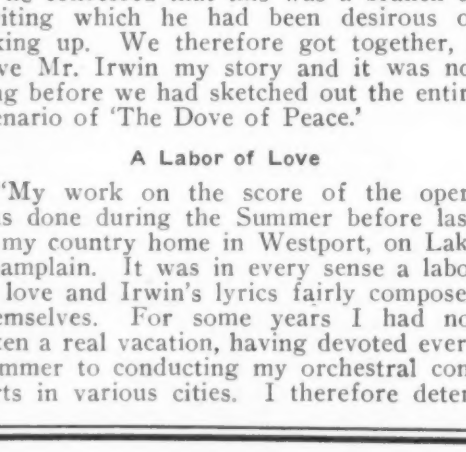
The auction sales of the Symphony tickets had little that was spectacular about them, save that the first sale for the Friday afternoon public rehearsals brought prices a little higher than heretofore. A pair of seats in the right side of the first balcony brought $93, and other seats on this side went at figures such as $78, $80, $81. The seats for the evening concerts did not advance in price.

Ere this article is published, the first of the symphony concerts, formally inaugurating the new season, will have taken place. OLIN DOWNES.

Benjamin E. Berry to Sing with West Virginia Chorus

Benjamin E. Berry, tenor, who has recently gone under the concert direction of Marc Lagen, has been engaged for the concert by the Oratorio Society at Huntington, W. Va., in December. The work to be given will be "The Swan and the Skylark," by Goring-Thomas. Mr. Berry sang at the Chautauqua Assembly as a member of the quartet for July.

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NO WAGNER WORK TO EQUAL "PELLEAS"

That Is Opinion of George Copeland, Boston Pianist and Ardent Debussyite

THAT Wagner wrote nothing quite as great as "Pelléas et Mélisande" is the belief of George Copeland, the Boston pianist. Mr. Copeland, as is generally known, has won himself a lofty position among the not over well filled ranks of Debussy players. He knows Debussy musically and he knows him personally and is consequently better qualified to sit in judgment of that composer's artistic doings than the average critic. And so, while there will doubtless be many ready to disagree with Mr. Copeland's exalted estimate of the mystical music-drama the pianist's opinions of the Debussy question cannot fail to be of piquant interest.

"I doubt very much if Wagner could have done anything in the manner of 'Pelléas,'" said Mr. Copeland recently to a representative of MUSICAL AMERICA. "I do not even admit that he ever did anything quite as great. It is music which cannot be judged by the same standards, for the reason that it is so diametrically opposite in almost all its elements. I myself dislike the personal element in music, and Debussy is thoroughly impersonal. You must know I have a strong dislike for most of Chopin. There is much I do not like in Beethoven and Schumann, and last Winter I passed through one of the worst experiences of my life in listening to a concert given over entirely to the music of Liszt. I do not believe in forming concert or recital programs entirely of the works of one composer, nor do I believe in making any program last longer than an hour and a quarter or so in performance. But at the same time I believe that a whole program of Debussy music will be fully as satisfactory as one devoted to any other composer.

"Debussy is a man who demands seclusion and privacy above all things. He does not care what people think of him, nor does he care to mingle with them. Such aloofness does not add to his personal popularity, of course, but that is a matter which bothers him little. His work suffices him, and as long as he is allowed to occupy himself with that undisturbed by the outer world he is supremely contented. If he dislikes a person he will not make the slightest attempt to conceal his aversion. And he hates to hear his own music. I remember that he protested violently on one occasion when I asked him if he would not go with me to see his 'Pelléas' played at the Opéra Comique. 'Oh! do not go to see that acted there,' he exclaimed. 'It is done so very badly.' I went in spite of him and I admit that it was not performed especially well.

"I consider Debussy the greatest composer of France to-day. Ravel and D'Indy and the rest I do not like. Ravel is the best, only weakly imitating Debussy, trying to accomplish things in a style that is most essentially Debussy's own. It is some time since Debussy has produced anything new for the piano, but he is working on a new set of compositions now. His style is always perfectly consistent and sincere. I heard 'St. Sebastian,' but did not find that it had changed."



George Copeland, Pianist, of Boston

Despite his admiration for Debussy and the impersonal in music, Mr. Copeland entertains a strong fondness for Puccini. "Tosca" is his favorite among the Italian's operas. "Puccini," says Mr. Copeland, "is so perfectly representative of the spirit of his race, straightforward, powerful, brutal at times and always perfectly direct. I admire the sheer openness and frankness with which Italians and Spaniards will do whatever they wish to do, in contrast with the suggestiveness and polish with which the French gloss over their actions."

There are but few pianists to-day in whose performances Mr. Copeland delights. One of the favored few is de Pachmann, whom he could listen to for days "without remembering that it was necessary to eat," as he expresses it. In many of the foremost pianistic figures of the day he takes little pleasure and he finds that the playing of Paderewski has declined as his popularity increased. "Popularity," says Mr. Copeland, "is one of the worst criticisms that can be brought against any artist. One of the things which I feel I have to be most grateful for is the fact that I have never become really popular."

SAN FRANCISCO PLEASED OVER "CONCHITA" MUSIC

Score of Zandonai Opera Shares Honor with Soprano and Conductor at American Première

SAN FRANCISCO, Sept. 30.—The first week at the Cort by the Pacific Coast Opera Company reached a climax on Saturday night with the first American production of Zandonai's "Conchita." Tarquinia Tarquini, who sang the name part and Gaetano Bavagnoli, the conductor, received an ovation at both hearings of the work on Saturday and Sunday nights.

San Francisco stamped its approval on the opera, for there was no dearth of enthusiasm at any time. The audience was enthralled not alone by Tarquini's powerful singing, by the magnetic Bavagnoli and his musicians and by the arias or duets which usually elicit the greatest amount of applause; it was the music of this work, the music which the composer gives to the orchestra, that held the audience spellbound.

Bavagnoli's remarkable conducting made it a memorable performance, as well as Tarquini's extraordinary interpretation of "Conchita." The consummate skill with which he handled the difficult score crowned his splendid efforts of the week.

The episodes follow in close succession and Zandonai has provided such wonderful orchestral fragments to link the episodes, that the auditors were worked up to a high pitch of enthusiasm by the time the end of each act was reached, when tumultuous applause brought the singers and Conductor Bavagnoli before the curtain again and again. Probably the most appreciated portions of the opera were the colorful tone poems that prelude each act. Zandonai seems to be able to bring at least one new message that will exert a wide influence on his contemporaries—he has not scorned melody, nothwithstanding his harmonic freedom. Miss Tarquini was ably supported by Giuseppe Armanini as *Don Mateo*. His singing disclosed delightful qualities and he was entirely equal to the dramatic requirements of the rôle. At Sunday night's performance of the opera, in the great scene of the third act at the gateway of *Mateo's* house, the two artists gave such an impressive performance of the scene that the audience demanded its entire repetition. The balance of the cast sang creditably. "Conchita" will be given three more presentations this week. Last week's schedule included four presentations of "La Bohème," three of "Lucia" and one of "La Traviata." Mme. Matina was wholly successful as *Mimi* in "Bohème" and Giuseppe Agostini, who alternated with G. Armanini in the tenor rôle, was given a hearty reception. Malvira Pereira won an instant success in "Lucia" and as *Violetta* in "Traviata." G. Giorgi sang *Edgar* in "Lucia" and Agostini was the tenor in the Verdi opera.

Rumor of Alma Gluck Divorce

That Alma Gluck, the Metropolitan Opera soprano, had obtained a divorce from her husband, Bernard Gluck, was a report chronicled in the New York *Tribune* on Tuesday last. Mme. Gluck, in a telegram to the *Tribune* from St. Louis, refused either to deny or confirm the report. Mr. Gluck is connected with the Northwestern Mutual Life Insurance Company. It is understood that the two have been living apart recently. Mme. Gluck is now on a concert tour.

FACTOR IN OPERATIC LIFE

Antonio Bagarozy and His Agency Supplying Mexican Artists

Antonio Bagarozy is the head of an important Italian lyric company and agency, which has become a factor in operatic life. Mr. Bagarozy has supplied all the artists for the Sigaldi Opera Company, which is now appearing in Mexico. He announces that he has just heard from Mr. Zeni, one of the principal tenors, that the company has had a great success and that the seats are almost sold out for the entire season.

In Mr. Bagarozy's enterprise is associated Signor Lanzelotti, for a number of years head costumer of the Metropolitan Opera Company, of the Manhattan Opera Company and with Mr. Hammerstein in London. Among the artists who are now under this management are principally Francesco Zeni, a dramatic tenor of high accomplishments, whom the Mexican papers call the "best *Radames* they have ever seen." Signor Angelini, the conductor, who was last year with Melba, conducting her Australian tour; Luisa Villani, the soprano, who is well known to American opera-goers, and Fanny Anita, contralto, a Mexican girl, who will be heard soon in New York.



Antonio Bagarozy, Head of Italian Lyric Agency, Which Has Supplied Artists for Sigaldi Opera Company, Now Appearing in Mexico

AMERICAN INSTITUTE OPENS

New York Music School Begins Its Twenty-seventh Season

The American Institute of Applied Music, located at No. 212 West Fifty-ninth street, New York City, opened its twenty-seventh season on October 1. The faculty is as follows:

Kate S. Chittenden, dean.

Pianoforte—H. Rawlins Baker, Kate S. Chittenden, May I. Ditto, Fannie O. Greene, Leslie J. Hodgson, Louisa May Hopkins, Sara Jernigan, Florence Leonard, Islay MacDonald, Anastasia Nugent, Amelia Pfletschinger, F. Viola Osborn, C. Ethel Peckham, William F. Sherman, Katharine L. Taylor.

Voice—McCall Lanham, Paul Savage, Frank Hunter Potter.

Theory—R. Huntington Woodman, Katharine L. Taylor, William Fairchild Sherman, Sara Jernigan.

Violin—Henry Schradieck and assistants.

Violoncello—Gustave O. Hornberger.

Organ—Harry Rowe Shelley, W. F. Sherman, R. Huntington Woodman.

History of Music and Lectures—Fannie O. Greene, Daniel Gregory Mason, Thomas Tapper, John Cornelius Griggs.

Public School Music, Sight Singing and Ear Training—Mary Fidelia Burt, Dorothea Mund.

Orchestra Class, Chamber Music—Henry Schradieck.

Examiners—George Coleman Gow, Arthur Woodruff, Cornelius Rübner.

NEWARK ORPHEUS TO KEEP HIGH STANDARD

Chorus Under Dr. Arthur Mees Begins Rehearsals for Season's Concerts

NEWARK, N. J., Oct. 5.—The Orpheus Club of this city has resumed its rehearsals. The club continues under the direction of Dr. Arthur Mees, and a season of good progress is expected.

Efforts are being made now to increase the membership. Twenty selected voices are to be added to the chorus. This will make an active singing membership of eighty voices. The rehearsals have in the past been most enjoyable social occasions, pervaded by a rare fraternal spirit, and fully one-half of the present membership of sixty have met together for ten years.

Other leading members have been with the organization for twenty years, and half a dozen charter members still sing in the ranks.

The program for the coming season will be of a higher class, building upon the training of previous years. In designing the programs for the concerts the committee considers the preference of the audience by embodying in them selections which have in the past been received with pronounced pleasure.

The committee will also make efforts to include compositions which disclose the tendency of the musical composition of the present day.

In addition to the progress under way in the more pretentious selections which the club is rehearsing, it is also planned to secure a soloist of national reputation for the program.

During the last season, which was the club's twenty-second, one of the concerts was repeated at Summit, N. J., and the influence and prestige of male chorus singing have been stimulated by these excursions. C. W. W.

Specialist Developing the Hands of New York Musicians

Burnett Jordan, hand specialist, who has already attracted the attention of some of the best known musicians in America through his scientific methods for treating the hand in order to develop the greatest possible efficiency in playing, has located in New York, with studios at the Schuyler Arms apartments in West Ninety-eighth Street. He has received the indorsement of such prominent musicians as Mme. Jessie Baskerville, Howard Brockway and Clarence Adler.



Frances Allitsen

LONDON, Oct. 2.—Frances Allitsen, the composer, died here to-day at her residence in Bayswater.

Among the more important compositions of Frances Allitsen are "Sonata for Piano," 1881; "Suite de Ballet," "Overture Slavonique," 1884; more than 100 songs and duets, including "Song of Thanksgiving," "The Two Psalms," "Like as the Hart," "The Lord Is My Light," "The Lute Player," "Prince Ivan's Song," settings of the poems of Heine and Tennyson, "There's a Land," "A Dramatic Scene" and "Cleopatra." She was also a singer and made her concert début in London in July, 1882. She was a native of London.

Wilhelm Kuhe

Wilhelm Kuhe, the pianist, died in London, Eng., on October 8. He was born at Prague in 1823. He acted as accompanist for Jenny Lind and was for some time impresario for Patti, Christine Nilsson and Mario. He had been a pupil of Proksch, Tomaschek and Thalberg. After he accompanied the singer Pischek to London in 1845 he made his home there, and since 1886 he had been a professor at the Royal Academy of Music. He had written much graceful salon music for the piano.



Graham Reed has begun his Fall classes in singing at the Pouch Gallery, Brooklyn, and his teaching season promises to be exceptionally active.

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Emmy Destinn will give her annual Berlin concert before sailing for New York on October 24, with the Berlin Philharmonic Orchestra.

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F. X. Arens, conductor of the People's Symphony Concerts in New York, was a guest of friends and pupils in Portland, Ore., during September.

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Felix Hughes will give his annual song recital in Cleveland, O., in January, and the Philharmonic Quartet will have three concerts as in previous seasons.

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The choir of Smith College, Northampton, Mass., is to be increased to 125 members. This chorus will unite with the Amherst Choral Union in a mid-Winter performance of "Elijah."

* * *

Lambert Murphy, the tenor, of the Metropolitan Opera Company, is to appear in a song recital at Springfield, Mass., on October 25, under the auspices of the College Club. Arthur H. Turner is to be Mr. Murphy's accompanist.

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Ella Beatrice Ball, the Providence violinist, who was heard in several concerts last year, has numerous engagements this season for recitals and concerts in the larger New England cities. Miss Ball will also devote part of her time to teaching in Providence.

* * *

Thursday, November 7, has been selected as the date for the first orchestral concert at the Cincinnati Conservatory of Music. Signor Tirindelli announces that the soloists will be Mrs. Joseph Rawson, Jr., pianist, pupil of Frederick Shailer Evans, and Edwin Ideler, violinist.

* * *

Master Walsh, of Newark, N. J., a prodigy-pupil of Louis Ehrke, conductor of the Eintracht Society, will give a violin recital on Wednesday evening, October 23, at Wallace Hall, Newark. Master Walsh will have the assistance of Florence Mulford Hunt, contralto.

* * *

The Hartford, Conn., Philharmonic Orchestra began rehearsals for the season on September 16 under the bâton of Robert H. Prutting, who ably conducted the organization last season. The first concert will be given in Parson's Theater, Hartford, on November 11.

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The Webster-Kingman Concert Company of Louisville gives a concert this week in Indianapolis, Ind. This company includes Jan Keigwin Webster, coloratura soprano; Tracey J. Kingman, baritone; Mathias R. Oliver, violinist, and Minnie L. Ferguson as accompanist.

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Among the many Cincinnati musical clubs one of the most active is the Norwood Musical Club, of which Antoinette Humphreys Smith is president. The programs announced by Irene Carter, of the program committee, give assurance of many profitable meetings this Winter.

* * *

Josephine Martin, a young violinist, and a graduate of the Institute of Musical Art, New York, appeared in a recent Johnstown, N. Y., concert with Francis Rogers, the popular baritone, and Charles Gilbert Spross, the pianist and accompanist. Miss Martin was well received in the Saint-Saëns B Minor Concerto.

* * *

The Camden, N. J., Beethoven Club resumed its monthly meetings early in October. The programs include vocal and instrumental numbers and historical study of composers. The club will give two concerts. Helen Agnes Chew, May Martindale Bryan, Elizabeth Stewart and John H. Crome, Jr., are the officers.

* * *

The Choral Society of Camden, N. J., is an important factor in presenting oratorios and opera in concert form. George W. Wentling is the director. The society has the assistance of the Philadelphia Orchestra and soloists of national repute for its festival and two annual concerts. The first meeting was held on October 1.

* * *

The Peabody Conservatory of Music, Baltimore, has awarded three-year scholarships to the following successful candidates: Rose Motinsky, piano; Benjamin Eisenberg, violin; Imogen Rothel, organ, and John Wilbourn, vocal. The scholarships were awarded after the examination of a large number of contestants.

* * *

Mrs. Bertha Cushing Child, the Boston contralto and vocal teacher, has returned to open her studio at No. 6 Newbury street, that city, after a Summer spent at her home in Marblehead, preparing her répertoire for recital programs for the season and giving a few lessons to pupils who desired to continue their studies during the Summer.

* * *

Cristeta Goñi, a young violinist from Almeria, Spain, makes her American début at Carnegie Hall on October 28 with the cooperation of the Gwent Male Glee Singers, a Welsh choir of twenty-one from the London Coliseum, who will sail from Liverpool on October 17. The event will be under the direction of the Knickerbocker Concert Bureau.

* * *

A. Loraine Holloway gave the opening recital on the new organ at the Caroline Street Methodist Episcopal Church, Baltimore, on October 3. The varied program opened with Morandi's Overture in E Minor and concluded with "The War March of the Priests," by Mendelssohn. Dr. B. Merrill Hopkinson, baritone, was the assisting artist.

* * *

The Monday Musical Club of Pueblo, Col., set October 7 as the date of initial meeting, which included numbers from "Aïda" and "The Flying Dutchman" by a women's chorus. This chorus has been reorganized under the direction of Mrs. Risley Ferguson. The program committee chose "Opera" and "Sonata" for the main topics of this season.

* * *

There is a movement in Northampton, Mass., to organize an orchestra of the available local musicians and forty-five have already signified their intention of joining. Among those interested are Prof. H. D. Sleeper, head of the music department at Smith College, and Prof. A. Locke Norris. Dr. Frank E. Dow will probably be the head of the new organization.

* * *

A committee of German citizens of Chicago is guaranteeing a venture recently launched at the Bush Temple, consisting of a production of Millocker's opera, "Der Arme Jonathan." The plan is to continue in répertoire, both dramatic and operatic, during the Winter. Previous to the appearance of the company in Chicago it played a Summer engagement in Havana.

* * *

John Dotzel, until recently with the Minneapolis Symphony Orchestra, and a well-known musician and instructor, has returned to Madison, Wis., where he will open a conservatory with Theodore Steinmetz, director of the Second Regiment Band. Mr. Dotzel will devote his time to teaching the wood wind instruments, while Mr. Steinmetz will teach the brass and stringed instruments.

* * *

Members of the faculty of the Conservatory of Music, Tuscaloosa, Ala., appeared in a recent recital. The new director, George Kirby Sims, proved an excellent tenor in Amy Woodford Finden's "Indian Love Lyrics" and the aria "Cielo e Mar," from "La Gioconda." Other offerings were violin numbers and readings by Lucille Green and piano solos by Mertie Mae Whiting and Susie Simms.

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Channing Lefebvre, who has been appointed assistant to Miles Farrow, organist and choirmaster of the Protestant Episcopal Cathedral of St. John the Divine, New York, was formerly a pupil of the Peabody Conservatory of Music, where he studied under Harold D. Phillips, head of the organ department. Mr. Lefebvre was recently organist at St. Stephen's Episcopal Church, Washington, D. C.

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Portland, Ore., musical folk were greatly interested in the recent recital of Charles Leo Sparks, who has spent several vacations with his mother in Portland, returning to Germany for his season of teaching and singing. His program was made up mostly of German songs, which were sung with splendid style. Two of Mr. Sparks's own compositions were warmly applauded. E. E. Coursen was the accompanist.

* * *

A new musical comedy has been written by Herbert P. Stothart, for the last five years director of music and dramatics at the University of Wisconsin, in collaboration with Theodore Stempfel, author of many dramatic productions, and Joseph E. Howard, the playwright. This new musical comedy, "Frivolous Geraldine," will be produced by Klaw & Erlanger at Indianapolis, December 16. It is along the lines of "Madame Sherry."

* * *

The Wednesday Musical Club of Canon City, Col., entered on its eighteenth year in October, with Mrs. Charles Williamson as the new president; Mrs. M. Lane, musical director; Katherine Hendrickson and Elsie Kennedy, officers, who will assist in arranging the program for each meeting. They have chosen "American Composers" for this year's work. There is a plan to have a concert by some noted artist such as Mme. Schumann-Heink.

* * *

Eau Claire, Wis., is to have a new conservatory of music, opened by Edwin Howard, tenor, and conductor of the Philharmonic Society, and his wife, Mrs. Clara Hunt Howard. Mrs. Howard is a former contralto of various musical societies. For four years she was soloist with the Hamburg Symphony Orchestra and one year with the Lamoureux Orchestra in Paris. She was also in the company at the Metropolitan Opera House.

* * *

The California Trio, a chamber music organization, composed of Elizabeth Westgate, piano; Arthur Garcia, violin, and Haivley Hickman, 'cello, is booking an extended season along the coast. The répertoire of this organization contains the two Mendelssohn Trios and the Arensky, besides the standard classics. At the Trio's first concert Charles Lloyd, a California basso, will assist. Miss Westgate is also organist and director of the First Presbyterian Church in Alameda, Cal.

* * *

A delightful musicale was given at the studio of Charles F. Mutter of Baltimore, September 27, by his advanced students. Vocal and instrumental selections were rendered by John A. Helldorfer, Marie Helldorfer, Martha Rueffel, Bertha Hiller and Florence Endres. A feature was the zither solos by F. L. Lubben on an improved instrument of his own invention. Mr. Mutter is organist and choir director of St. Michael's Catholic Church, Baltimore.

* * *

Under the auspices of the Atlanta, Ga., Music Festival Association an organ recital was given in that city recently by Dr. Percy J. Starnes and attracted much attention. Dr. Starnes played numbers by Wagner, Gounod and Ponchielli. He was assisted by Mme. Esther Boone, the prima donna of Covent Garden, who sang "Isolde's Liebestod" and "Dich theure Halle," Wagner, and "Je veux vivre dans le rêve" from Gounod's "Roméo et Juliette."

* * *

The faculty concert season of the Wisconsin Conservatory of Music, Milwaukee, will be opened on October 14. For the first concert on that date the following will appear: Hugo Bach, Willy L. Jaffe, Arnold Krueger, Claude M. Saner, Frank Olin Thompson and the Misses Katherine Clarke, Winogene Hewitt, Clementine Malek, Camilla Marcan, Olga Marcan, Leocadia Schmidt, Ricklie Zein and Mrs. Norman Hoffman. Mr. Saner was formerly a leading tenor with the Aborn Grand Opera company.

* * *

The Lyric Glee Club, of Milwaukee, has reorganized for the season and is now working in preparation for its first concert. The officers elected for next season are: president, F. P. Kelsey; vice-president, C. M. Burdick; corresponding secretary, Edwin Zedler; recording secretary, J. G. Artus; treasurer, F. A. Bartlett; librarian, J. H. Francis; directors, J. E. Brown and Albert Houghton. Mr. Durham will again direct the club and work is progressing rapidly for the concert on December 5. For this concert Winogene Hewett has been engaged as accompanist.

* * *

The department of music of Westminster College, New Wilmington, Pa., has opened with a large attendance. The growth of the department has been so marked the last year that it has become necessary to engage four additional teachers. William E. Duckwitz, piano pedagog, has been secured as dean of the piano department for the current year, and Edward Royce, as dean of the theoretical department. Marion Forsythe, contralto, pupil of William Campbell, of the Westminster faculty, has been engaged as contralto soloist in the Shadyside United Presbyterian Church, East End, Pittsburgh.

* * *

The South division of the Handel Choir is planning to give three concerts this season in Milwaukee. For the first one "The Sleeping Beauty" has been selected. It is to be given the first week in December. The last week in February will see the second concert, which will be composed of part songs by the choir, vocal, piano and violin solos by members of the choir. The last concert will be given the last week in May, when the Handel Choir will render two numbers. The first part of the program will be a cantata, "The Swan and the Skylark," and the second part, "Hiawatha's Wedding Feast."

* * *

At the commencement exercises of the German Hospital Training School for Nurses, Brooklyn, on October 2, Dr. Henry W. Jaeger, of Washington, a young physician on the hospital staff, sang with skill and beauty of tone, "Oh! Moon of My Delight," from "In a Persian Garden," and Tours's "Mother o' Mine." Edith Mae Connor, a child harpist, scored success with the Berceuse from "Jocelyn," by Godard, and "Welsh Airs," with variations by Thomas. Prof. Louis Borjes' orchestra; Marguerite Rockhill, soprano; Anthony Miranda, pianist, and Elsie Zarling, contralto, further added to the program.

* * *

Several thousand persons gathered in the Milwaukee Auditorium to hear the recent concert of the United States Marine Band, under the direction of the conductor, Lieut. William M. Santleman. Mary Sherier, soprano, was heard in an aria from Bizet's "Carmen" and a waltz song which proved an excellent vehicle for her vocal powers. Jacques Van Pouke, clarinet, and Peter Lewin, xylophone, contributed interesting solos. The band was enthusiastically received in the "Tannhäuser" Overture, Santleman's latest waltz, "The Bachelors," Sinding's "Rustle of Spring" and the Liszt rhapsody, No. 2.

* * *

Alma Beck, contralto, who is touring under the management of the Edwards Concert Agency, of Cincinnati, sang with splendid success in Indianapolis, October 5, under the auspices of the Woman's Club of that city. Later in the month Miss Beck will fill engagements in Kentucky. Hans Richard, of the Cincinnati Conservatory faculty, whose brilliant piano recitals have established his reputation throughout the United States, will make a tour of the South, beginning the latter part of January. Manager Edwards announces that the tour will take Mr. Richard through Tennessee, Arkansas, Oklahoma and Texas, with four or five appearances in Kansas.

* * *

The Symphony Male Quartet, of Brooklyn, commenced its seventh season on September 27, in a concert at the Universalist's Church, Brooklyn, contributing four numbers to the program. The personnel is as follows: Robert von During, first tenor; J. D. Arfmann, second tenor; Percy J. Weeks, baritone, and J. Henry Pearson, basso. Mr. Von During is also tenor soloist at St. Mary's Episcopal Church, Brooklyn, and Mr. Arfmann occupies the same position at the Lee Avenue Baptist Church. Mr. Weeks has been engaged as baritone soloist of St. Paul's Chapel. Mr. Pearson is late bass soloist of the Church of the Incarnation. The quartet is under the management of the Star Lyceum Bureau.

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From the 29th of September to the 25th of May a sacred cantata or oratorio will be performed every other Sunday afternoon at 4:15 at the Twelfth Street Reformed Church, New York, under the direction of William C. Bridgman, organist and choirmaster. On September 29 "The Holy City," by A. R. Gaul, will be sung; Rossini's "Stabat Mater" on October 13; "Gallia," by Gounod, and Vincent d'Indy's "Mary Magdalene" on October 27; Gounod's "By Babylon's Wave" and Spohr's "God, Thou Art Great," on November 10; Weber's "Jubilee" on November 24; Gounod's "St. Cecilia" on December 6; "The Messiah," Part 1, on December 22; Gounod's "The Redemption," Part 1, on January 12; W. H. Niedlinger's "Prayer, Promise, and Praise" on January 26; Gounod's "The Redemption," Parts 2 and 3, on February 9; "Elijah," Part 1, on February 23; H. A. Matthews's "The Conversion" on March 9; "The Messiah," Parts 2 and 3, on March 23; "The Creation" on April 13; Stainer's "The Daughter of Jairus," on April 27; Elgar's "The Light of Life" on May 11, and "Elijah," Part 2, on May 25.

ENTHUSIASM SECRET OF AMERICAN SUCCESS, SAYS MME. DE SALES

Directness, Perseverance and Intelligence of Our Girl Students of Voice Impress Paris Teacher—Advantages That Paris Presents the Student

Bureau of Musical America,
5, Villa Niel, Paris,
September 17, 1912.

"THE American does not loiter on the way nor trouble over the pros and cons but gets directly at things with a vim and a keen intelligence." Such was Madame Regina de Sales's characterization of the American girl considered as a vocal student in an interview granted to the correspondent of MUSICAL AMERICA, in her Paris studio near the Avenue du Bois, just opposite the former home of General Horace Porter, American Ambassador to France.

Mme. de Sales has lived in America but the greater part of her life has been spent in Europe, France, England and Germany. Her many years' experience, both as singer and teacher, make her views of particular interest.

"Personality finds one of its most forceful expressions in the speaking voice," Mme. de Sales pursued. "Too much stress cannot be laid on the necessity of acquiring a pleasant speaking voice and more time should be spent upon cultivating it. Too often people are careless in regard to their speaking voice. The utmost care should be taken to avoid nasal, hard, shrill voices among children. An unpleasant voice detracts a great deal from the personality, which counts for so much in life.

"Teachers and students should devote more time to elementary vocal studies before passing on to the singing of words.

"Students should not practice alone until they know how.

A Teacher's First Duty

"A teacher's first duty must be to show the pupil how to study and how long at a time. The average pupil practices entirely too long, which fact accounts for so many uneven scales, so many strained and tired voices. I regret to say that too few people realize the necessity of tone concentration. They form the habit of singing by ear and feel around for the tone, which is a waste of time. Thinking is at the basis of vocal



Mme. Regina de Sales, Vocal Teacher, of Paris

or any other study and success can be achieved only by incessant concentration.

"A beautiful voice is the result of delicate and careful training. It is built up gradually, step by step, and is not acquired spontaneously. Moreover, to sing with authority is not to shout and strain as so many are inclined to do.

"In order to attain true artistic achievement, one must be open to every good impression and must feel in one's heart the human emotions. An artist who does not feel the noble aspirations of the character portrayed can never carry her audience.

"If the American girl possesses a fair musical education before coming to Paris to study singing and is more or less proficient in sight-reading, she will find that reaching her desired goal naturally will take a much shorter time. A good means of obtaining this end is to study some musical instrument—piano, violin or any other—the choice of which may be left to the pupil's inclination, as one studies best what one likes best. Proficiency in the knowledge of music will mean great time-saving.

"It is almost a necessity for the American girl who wishes to study singing, whether to appear on the operatic or the concert stage, to come to Paris to study. Paris is 'the opera city of the world.' Here she will find more operatic performances in one week than in any other country of the world in a similar period. During the season there are more than thirty productions a week of grand opera and light opera at the Opéra, Opéra-Comique, Gaité-Lyrique, Trianon-Lyrique and other theaters.

Prices the Same

"An unfair parallel regarding prices is often established between Paris and large American cities. Comparison can only be established between Paris and New York. The prices asked by reliable vocal teachers are the same in both cities and Paris is certainly not more expensive to live in than New York.

"The American girl is assuredly the most independent girl of the world. She has a mind of her own, her judgment is sound and seconded by good common sense. She is capable of obtaining what she wants. There should be no fear, therefore, that the average American girl who comes to this city will fall into the hands of a poor singing teacher. One cannot fool the American girl long. If she is not obtaining what she desires she will soon find it out, and will not hesitate to make the change.

"The American girl is essentially intelligent and persevering. I would not, however, go so far as to say that she possesses these qualities in a higher degree than girls of other nationality, for I have taught pupils from every part of the world and have never noticed such a superiority in any nationality.

"I believe the secret of the American girl's success," Mme. de Sales said in conclusion, "lies in the fact that she is more enthusiastic than other girls. She is quicker to grasp an explanation and to act upon it." DANIEL LYNDS BLOUNT.

AMERICAN FAVORITES IN MEXICO CITY OPERA

Mme. Vicarino, Segurola and Other Popular Singers in Sigaldi Company

MEXICO, D. F., Sept. 23.—Musical Mexico is happy at last, for after weeks of anticipation Sigaldi's principals, chorus, ballet, new scenery and costumes all arrived in Vera Cruz on the 21st, arriving in this city yesterday morning in a special train, and the opening night of opera has been announced for Wednesday evening, the 23rd, in the perennial "Aïda."

As an indication of the enthusiasm which opera evokes in Mexico City when a first-class season is announced, it may be stated that on September 1, three weeks before the opening of the opera, over $100,000 in boxes and seats had been subscribed. Today, two days before the first performance, there is not a box to be had for any night during the entire season, all having been sold weeks before.

This ancient Aztec metropolis, which heard Tetrazzini and took her to its heart three or four years before New York ever heard of her, and which has been visited by the best artists in the world, from the period of Patti on down the line, has a most discriminating musical taste—not alone among the cultured classes, but even among the multitude. The most ragged peon in the world can often be heard whistling arias from Verdi, Puccini, Mascagni or other Italian composers.

While indulgent to its favorites, which have been few, it is extremely unkind to those who do not make good. A certain famous prima donna whose name has been in every home for the past fifteen years in the United States, was hissed off the stage in Mexico City several years ago. She made the mistake of trying to sing when her voice was not in good condition and the public would not forgive her.

For "Aïda" the cast of principals, as announced is excellent. It follows: *Aïda,* Luisa Villani; *Amneris,* Fanny Anitua; *Radames,* Francisco Zeni; *Amonasro,* Ettore Campana; *Ramphis,* Andres de Segurola; *The King,* Salvatore de Giulio; *Messenger,* William Giuliani. Of these, Fanny Anitua is a Mexican contralto, who, as a protégée of the Mexican Government, has just returned from Milan.

Luisa Villani is well known in the United States, having been *The Girl* in Puccini's "Girl of the Golden West" for Savage's English production of the same last year.

Zeni is recently from Australia, where he toured with Melba; Campana is well known to Californians, where he appeared with Regina Vicarino in the Bevani Company two years ago; Segurola is too well known in New York and Chicago to need further introduction, while de Giulio and Giuliani have both sung in America.

For the second performance Verdi's "Rigoletto" has been announced, with Regina Vicarino as *Gilda.*

This will be Mme. Vicarino's début, or rather, return, as she achieved such popularity in Mexico City last year that even the children of Mexico name their pets after her. A big ovation for her is predicted when she steps on the stage.

Blanche Fox, another American girl who became one of the big favorites in Mexico, is back, and will début during the coming week in either *Mignon,* or *Favorita.*

Tina Desana, who made a tour of the United States with the San Carlo Co., is among the stars presented by Sigaldi this year.

Herma Dalessy of the Royal Opera of Dresden, Ester Toninello, of La Scala, Milan, both dramatic sopranos; Giuseppe Gaudenzi, of the Boston Opera, tenor; Francesco Federicci, late of the Havana opera, baritone; Armando Creti, basso profundo, and one of last season's favorites here, where his *Mephistopheles* in "Faust" was one of the features, and Roberto Curruccini, basso buffo, are among the other artists who will make their appearance later.

Bonci, the great lyric tenor, will make his début during the middle of October.

Count Alessandro Onofre, the Italian composer, will arrive during October to conduct several performances of his own opera, which will be heard for the first time here, "Bianca Fiore."

"Lakmé," which has been unfortunate in the United States, but which has never been given here, will be put on during the early part of November, with Mme. Regina Vicarino in the rôle of *Lakmé.* G.

Francis Rogers, the popular baritone, has severed his connection with the faculty of the Institute of Musical Art, New York.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Barstow, Vera—Akron, O., Oct. 15; Columbus, O., Oct. 22; Pittsburgh, Oct. 29.

Boals, Larne—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Bridewell, Carrie—Brooklyn Academy of Music, Nov. 28.

Case, Anna—Vassar College, Oct. 23.

Chapman-Goold, Edith—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Chapman-Goold, Edith—Reading, Pa., Oct. 17; Jersey City, Oct. 18; New England, Oct. 21 to Oct. 24; Middle West, Nov. 1—10; Stanford, Nov. 12; Pennsylvania, Nov. 19, 20 and 21; Stanford, Dec. 18.

Connell, Horatio—Lowell, Mass., Dec. 9; Knoxville, Ill., Dec. 14; Lafayette, Ind., Dec. 16.

Elman, Mischa—Carnegie Hall, New York, Oct. 26; Brooklyn Academy of Music, Dec. 12.

Fine, Beatrice—Vacaville, Cal., Oct. 12.

Fremstad, Olive—St. Paul, Oct. 14.

Galston, Gottfried—St. Paul, Nov. 18; Brooklyn, Dec. 19.

Ganz, Rudolph—St. Paul, Nov. 29.

Garden, Mary—St. Paul, Nov. 15.

Godowsky, Leopold—Brooklyn Academy of music, Nov. 21.

Homer, Louise—Brooklyn Academy of Music, Oct. 31.

Keyes, Margaret—Minneapolis, Dec. 6.

Kreisler, Fritz—Carnegie Hall, New York, Dec. 5, 9.

Meek, Harold—Maine Music Festival, Oct. 12.

Miller, Christine—Lima, O., Oct. 17; Dayton, Nov. 17.

Ohrman, Luella Chilson—Minneapolis, Oct. 27.

Ormsby, Frank—Maine Music Festival, Oct. 12.

Persinger, Louis—New York (Aeolian Hall), Nov. 9.

Potter, Mildred—Minneapolis, Nov. 17.

Rappold, Marie—Minneapolis, Dec. 20.

Scharwenka, Xaver—Minneapolis, Dec. 20.

Schumann-Heink, Mme.—Brooklyn Academy of Music, Oct. 17.

Sembrich, Mme.—Carnegie Hall, New York, Oct. 29.

Spalding, Albert—Carnegie Hall, New York, Oct. 20.

Spross, Charles Gilbert—Toronto, Oct. 12; St. Paul, Oct. 14; Minneapolis, Oct. 16; Paterson, N. J., Oct. 20; Wilmington, Del., Oct. 21; Vassar College, Oct. 23; New York, Oct. 26; Newark, N. J., Oct. 28; New York, Oct. 30; Gloversville, N. Y., Oct. 31; New Haven, Conn., Nov. 1; Hotel Astor, New York, Nov. 2; Newark, N. J., Nov. 4; Aeolian Hall, New York, Nov. 7; Paterson, N. J., Nov. 11; Bridgeport, Conn., Nov. 13; Newark, N. J., Nov. 18; Lawrenceville, N. J., Nov. 20; Colgate College, Nov. 21.

Towns, Kirk—Minneapolis, Nov. 10.

Van Vliet, Cornelius—Minneapolis, Nov. 5.

Whitehill, Clarence—Cincinnati, Nov. 22, 23.

Welsh, Corinne—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Witherspoon, Herbert—Chicago, Oct. 20; Boston, Nov. 2, 3.

Young, John—Monroe, N. Y., Oct. 21; Gloversville, N. Y., Oct. 22; Oneonta, N. Y., Oct. 23; Dunkirk, N. Y., Oct. 24; Potsdam, N. Y., Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Zimbalist, Efrem—Brooklyn Academy of Music, Nov. 14; Minneapolis, Nov. 22.

Orchestras, Quartets, Choruses, Etc.

Boston Symphony Orchestra—Carnegie Hall, New York, Nov. 7, 9; Dec. 5, 7; Brooklyn, N. Y. (Inst. Arts and Sciences), Nov. 8; Dec. 6.

Cincinnati Symphony Orchestra—Cincinnati, Nov. 15, 16, 22, 23; Dec. 6, 7, 20, 21; Jan. 3, 4, 17, 18, 31; Feb. 1, 14, 15, 28; Mar. 1, 14, 15, 28, 29; Apr. 11, 12.

Collegiate Quartet—Monroe, N. Y., Oct. 21; Gloversville, Oct. 22; Oneonta, Oct. 23; Dunkirk, Oct. 24; Potsdam, Oct. 25; East Northfield, Mass., Oct. 26; Fairmount, W. Va., Nov. 8; New Haven, Conn., Nov. 13; Montpelier, Vt., Nov. 14; Middleboro, Mass., Nov. 15; Erie, Pa., Nov. 18; Bloomsburg, Pa., Nov. 21; State College, Pa., Nov. 22.

Flonzaley Quartet—Aeolian Hall, New York, Dec. 9.

Kneisel Quartet—Aeolian Hall, New York, Nov. 12; Dec. 10.

Minneapolis Symphony Orchestra—Minneapolis, Oct. 25, 27; Nov. 3, 8, 10, 17, 22, 24; Dec. 1, 6, 8, 20.

New York Philharmonic Orchestra—Carnegie Hall, New York, Nov. 14, 15, 17, 21, 22; Brooklyn, Nov. 24; New York, Nov. 28, 29, Dec. 12, 13, 19, 20, 22.

New York Symphony Orchestra—Aeolian Hall, New York, Nov. 8, 10, 17, 22, 24; Dec. 1, 6, 8, 15; Brooklyn, N. Y. (Academy Arts and Scences), Nov. 1.

Oratorio Society of New York—Carnegie Hall, New York, Dec. 3, 26, 28.

Russian Symphony Orchestra—Carnegie Hall, Nov. 21.

Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 26.

Young Peoples Symphony Concerts—Carnegie Hall, New York, Nov. 23; Dec. 21; Brooklyn Academy of Music, Nov. 9.

Van Vliet-Heizer Sioux City Recital

SIOUX CITY, IA., Oct. 4.—Cornelius Van Vliet, the 'cellist, and Frederick Heizer, violinist, appeared in a recent joint recital of the Heizer Music School series, with Mrs. Myrtle Barnes King as an able accompanist. Mr. Van Vliet displayed his usual artistry in a variety of numbers, including a Sonata by Valentin, Jeral's Polonaise Fantastique and a Tarantella by Popper. Mr. Heizer won approval with the G Minor Concerto of Max Bruch and the Sarasate "Gypsy Airs."

FESTIVAL DEDICATES NEW TORONTO ARENA

Audience of Five Thousand Applauds Famous Artists in Inaugural Concert

(By Telegraph to MUSICAL AMERICA from a Staff Correspondent.)

TORONTO, CAN., Oct. 7.—With five thousand musical enthusiasts in attendance, the week's Festival in Toronto which dedicates the new Arena, opened tonight with a concert that lasted for three hours, after "God Save the King" had inaugurated the proceedings. It was a most auspicious dedication in every respect, the participating artists being of the highest rank and the orchestra, Nahan Franko's, of New York, furnishing noble accompaniments.

After the performance, under Mr. Franko's inspiring direction, of the "Coronation March," Saint-Saëns, and Goldmark's "Sakuntala" Overture, Orville Harrold, the famous young American tenor, sang the "Faust" aria with taste and feeling. His enunciation was excellent and this was especially noted in an encore which he gave in English. Arturo Tibaldi, the violinist, played the "Prize Song" from "Die Meistersinger," and the last movement of the Bruch Concerto, exhibiting a tone that, while not large, was eminently satisfying.

Alice Nielsen, prima donna of the Boston Opera, sang the "Tosca" aria, "Vissi d'Arte," with dramatic force, and José Mardones, baritone of the same company, made a good impression in the "Toreador" song. The orchestra concluded the first part of the program with a Johann Strauss waltz that captivated the audience.

The second part was opened with Liszt's Second Hungarian Rhapsody, after which Mr. Harrold sang the "Celeste Aïda" in true Italian style. The program closed with the giving in Italian and in costume of the second act of "The Barber of Seville." It was an admirable performance but handicaped by the hugeness of the auditorium, in which much of the intimate comedy was lost. Miss Nielsen was the *Rosina;* Ramella, the *Almaviva;* Fornari, the *Figaro;* Mardones, the *Basilio*, and Tavecchia, the *Bartolo.*

Charles Gilbert Spross played the accompaniments to the *secco* recitative and encore songs in splendid style. Mr. Franko conducted the orchestral numbers without score and with impressive effect and accompanied the vocal numbers discreetly.

The artists for the festival were engaged through Manager R. E. Johnston, of New York. The new arena is to be managed by J. H. Dalton.

W. H. HUMISTON.

BRILLIANT FUTURE PREDICTED FOR AMERICAN SINGER



Eleanor Painter-Schmidt, as "Mignon"

AMONG the many talented singers now in Europe, none has shown more promise than Eleanor Painter-Schmidt, formerly of Colorado Springs. She won approval this last season at Covent Garden, London, and has been engaged for five years at the Charlottenburg Opera House in Berlin. Press comments on her performance have been most favorable and the impression in musical circles seems general that she has a notable career before her, especially as she is devoted to her work and possesses a charming personality.

Capacity Audience Welcomes Nordica to Halifax

Mme. Lillian Nordica gave the first concert of her Fall tour of twenty-six concerts, under the direction of Frederic Shipman, at Halifax, N. S., on September 27. The singer received a great welcome from the enthusiastic audience, every seat in the big Academy of Music being filled.

NEW BOOKINGS FOR TORONTO ANNOUNCED

Manager Withrow Adds to Musical Schedule Planned for Canadian Metropolis

TORONTO, CAN., Oct. 7.—Norman Withrow, manager of Massey Hall, has announced some of his bookings of artists for the coming season, and in addition to those engaged by five choral societies and other private bodies as well as by the new "Arena," these assure Toronto of a bountiful feast of music. Mme. Beatrice La Palme, who became a favorite with the Montreal Opera Company, comes on October 29. Mme. Nordica follows her and in November Arthur Friedheim will give a recital, and other near engagements are those of Schumann-Heink and John McCormack. The Boston Symphony Orchestra, which has not appeared in Toronto for seven or eight years, will occupy part of the week in January usually taken up by the Mendelssohn Choir, which this year is absent from the active list.

The first full rehearsal of the National Chorus, Dr. Albert Ham, conductor, was held last week in the presence of the executive committee. It was evident that this year's chorus excels not only in tone quality, but it also has the volume required for the climaxes in the heavier of the numbers which Dr. Ham has chosen for presentation.

Julia O'Sullivan, a local pupil of Frank Blachford, and a friend of Kathleen Parlow, leaves for Russia to undertake further studies under Leopold von Auer.

After several vain efforts a symphony orchestra has been organized in Calgary, Alberta, with Max Weil as conductor. Mr. Weil had long experience with the St. Paul Symphony Orchestra.

Rudolph Ganz, the Swiss pianist, is making a tour of Western Canada.

Riccardo Martin, Xaver Scharwenka, Lhévinne, Arthur Friedheim, Clara Butt and Kennerley Rumford are artists booked for the city of Calgary and many other points in the West this Fall. Mme. Schumann-Heink has already covered much of this profitable ground, adding continually one success to anotrer. R. B.

Elman's Success Cabled from Berlin

The Wolfsohn Musical Bureau of New York received the following cablegram on Monday:

"Only Berlin Elman recital sold out house. Tremendous success, ten encores."

" (Signed) MUSIKWOLF."

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